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MUSIC sometimes seems to be life itself, for it is a means of superb mental discipline, and in its higher regions presents a material for intellectual stimulus second to nothing. It is a means of healthfully exercising and strengthening th body; it is a refined and, taken for all in all, a remnnerative means of earning a livelihood; it is a means of lifting the soul to its highest religious ecstasies; it is a source of the most humanizing and ameliorating influences in society; and it is also a genuine and most effective means of

Music has a right to be " recreation, a fact which we earnest art-workers, in our strenuous efforts to make the inertia of the general world give way to our white hot zeal, are sometimes prone to overlook. Take, for instance, that wonderful and unique literature, the Gilbert and Sullivau operas. While there are many varied kinds of value in them, the innocent laughter and the genial sentiment which they arouse are most excellent medicines to the jaded mind, and cannot be surpassed as a restorative. Then, again, a comic song, if it be not joined to a text either coarse, silly, or mawkish, is a good thing in moderation and in its place. What a sign of advancement in civilization it would be if our business men thronged the concert-room and the wholesome opera to relax the fierce strain of the day and unbend the overstrained

A SINGER lately said to the writer of her sister who had just been married: "She has absolutely no music and a force that is bound to win success. in her; even at the wedding ceremony she could not keep time with the Wedding March."

This aroused the question how to know whether one example. is musical or not. There are many ways in which to be musical, and there are also many degrees in each kind musical in one's nature one must first be able to perof talent. Thus, generally speaking, to be accounted ctive the symmetrical subdivisions of time; second, to all seems dark, when every way seems closed against atch with the ear the relative degrees of acuteness us. The teacher who thinks his work unappreciated, desire, neither hind partisanship nor unreasoning

and dominant to give you a claim to be called a larger field. musical person.

PHILADELPHIA, PA., DECEMBER, 1900.

Yet, think of it, one pianist is a master of giant meehanism, yet has almost no heart, so that his music is cold, and he builds before us only dazzling icebergs of tone at which we may gaze astonished, hut where we would never think of huilding our home and hahitation. Then there is another, who has but a moderate technic, yet he touches us to tears, and thrilla us with the sunny warmth of a hlissful emotion. One succeeds in fugues; another in the classic sonata; another in the fireworks or the Liszt and Thalberg school; another in the declamatory and passionate style of the extreme moderns.

If you enjoy J. S. Bach supremely it is a good sign, hut do not be, therefore, a musical prig; there are other composers besides Bach. If Schumann is antipathetic to you, try to learn to enjoy him, hut if you cannot, do not despise yourself. If Chopin is too sad and subtile for you, then take to Mendelssohn and be happy, and we will not despise you. Few, indeed, are those whose talent is so complete a circle that they can deliver music at all points of the compass, and do Bach, Chopin, Beethoven, Liazt, Schumann, Brahms Weber, and Tschaikowsky with equal authority.

In this, the closing month of the year, we can well afford to take time to look hack on the work of the year, as regards ourselves, and upon the progress made hy our own communities and the country in general. If the year now so near its end has been properly used, so far as refers to the opportunities it has offered, we should he able to note progress, in ourselves, in various ways, in all around us. The world must go forward; its march is onward. We must go with it or fall hopelessly behind.

Therefore as we stand on the threshold of a new century let us consider carefully how we can make our aims higher; onr work more practical; hence more useful; our outlook more general, and our culture more liberal. It is hy means of our own elevation that we shall make the world better for our having been in it, and there is no higher aim that we can keep before ourselves. The man or woman who stead fastly works at self-discipline and self-elevation in heart, mind, and daily work is a force in a community.

We cannot make our pupils earnest, thoughtful, and attentive nuless we give them, day after day, the poner. We have brought together in this issue a num-

shuts a door, he opens a window." It tells its message

or gravity in tones; that is, to carry a tune; third, who feels that he is able for a better field, the student one must have a heart capable of vihrating to emo- who can see no progress, should all remember that tional impressions. It is foolish to talk of being musi- the way out may be a window, so small that it will cal if you cannot do these things. Yet there is a cer- let in only a ray of light and hope. Look for the tain vague enjoyment of artistic sounds which is not window, then, and set to work, manfully and couto be despised, and, still, is not sufficiently persuasive rageously, to enlarge it so that you may go out into a

NO. 12.

Success is what we are all seeking in one way or another. Success cannot come except as a result of action. But the man who acts without thought, without careful thought, cannot expect to win. The man of routine is one who thinks but little, and rarely for the future. The man who thinks and seldom acts is the theorizer, the idle dreamer, one of those recognized "failures" to be found in every community.

Therefore we should set before ourselves the problem of securing harmony of thought and action as our scheme for winning success. Our thought is stimulated in many ways; hence we must be in touch with the world of progress. And having our thought, our plan of action, we must be ready to act, and firm to labor. The music-teacher has every justification to view himself as a necessary and a valuable factor in the life of his community, and he should be content with nothing less. In many cases the public is apt to never to point the way. Now let him resolve to be

among the leaders, those who make.

Now that the presidential election is over and the issue decided, the great leaders in affairs all seem to expect a season of prosperity beyond any that our country has hitherto experienced. In such case the interests of members of our profession are sure to be advanced greatly; for with increased public wealth and general prosperity comes the desire for more liberal cultivation of the arts, and the music propagands that has been so persistent of late years have accomplished something. The public has learned that music plays an important part in the general welfare, and the various musical organizations in different sections of the country, that are administered in a business-like manner, are being better supported than before. Therefore it seems to us that we can, with good reason, look forward to a prosperous season, and such we hope will be the experience of every reader

RICHARD WAGNER is easily the greatest fact in the history of music of modern times, and no one can form an accurate conception of what music is and may be who does not give careful study to this com ber of articles on various ideas connected with Wag ner's life and works as a means to help our readers in THERE is a beautiful Italian proverb, "When God their study of this great factor in our present day music. A careful reading of these studies in the life of Richard Wagner will afford a sound basis for the correct appreciation which every true musician should

A CONSTANT demand in financial circles is for good investments. Young men and women about to commence an independent career also seek one that will yield satisfactory returns. And when they have thus invested, as it were, hy choosing a career and then bending their energies toward winning success, they are always on the lookout for something that will enable them to make more rapid and certain gain. Franklin says: "An investment in knowledge always pays the best interest," and he was a man of experience and observation whose maxims of conduct have gen-

then must, along with other means, devote himself to ending chain.

gaining a greater and more complete knowledge of the details connected with his profession. But as the capitalist who wants returns does not lock up his money in a vault, so the musician, in his pursuit of knowledge he deems necessary, must not allow himself to be transformed into a mere book-worm who experiences his greatest delight in the mere gaining of knowledge. The aim of the musician should be, not possession, but use; the end not theoretic, but practical. Every new fact learned should be valued for its power of contributing toward an increase in returns, if not primarily, at least indirectly. The various subjects taken up for study should be chosen with reference to present needs, each in turn and not indiscriminately. Each new fact and morsel of knowledge The musician who wishes to improve his prospects carries with it the power of inducing others in a never-

### IS WAGNER WEARISOME?

By J. S. VAN CLEVE.

at first suggestion. There are many even among the warm or positively hostile. Indeed, there is no pheadmirers of the great German poet-musician who are but half-saturated with his spirit, and to them there is some degree of weariness in his creations. And yet, in view of the enormous vogue which his musicdramas have attained all over the civilized world in the last quarter of a century, one might answer the question. Is Wagner wearisome? with a loud and

Dismissing the bitter and often virulent attacks made upon him by his avowed enemies as not in evidence, we may find, hy a very little research, admissions even among his ardent champions, and paragraphs in the critiques of the foremost writers, which well justify us in asking this strange question.

a few of the causes for this impression that he is tiresome at times, and also suggest a remedy.

The fact that Richter, the first and greatest of Wagnerian conductors, suggested and insisted upon many excisions in the original score gives one point to the objectors who would answer this question in the affirmative. There is no doubt that in his most characteristic work, the tetralogy of the Nibelang, there is a vast amount of repetition, against which we might plead the example of the Old Testament, and of most primitive poetry, hut which is unquestionahly tedious to our minds, fed so fat with a thousand new and fascinating ideas and facts of science, philosophy, art, history, invention every day. Thus, the way heat hy a distinguished jurist of Cincinnati, just after in which the characters occasionally tell each other at length what they are not supposed to know, but what the listener has been fully pprised of, is something so naïve, even childish, that one wonders how so great a man as Richard Wagner could have fallen into such a snare. That shows how the greatest men may be hag-ridden by a theory. But, leaving this feature of the subject, in the second place, let us ask is Wagner tiresome at his best, and, if so, to whom, and why?

At this stage of the present discussion it must be admitted that there is a certain degree of advancement in the acquaintance with Wagner's music at which it is undeniably wearisome t everyone. We may safely challenge even the most firm and positive Wagnerian to admit that there was a period, longer or shorter, in which this music did bewilder, benumb, befor, bemuddle his hrain. Some minds rise rapidly through this clond-region, like a newly-inflated balloon: others stick there, and remain afflicted with Wagneriphobia all their lives. However, a very large majority of the serious and thoughtful musicians of the world have come over to the Wagner cult, and encamped permanently in his camp. Some, indeed,- best hrain, and our most cultured taste, and our most like the composer Saint-Saëns and the philosopher vivid emotionality, and those who are too indolent to

This question is not so fatuous as it might appear cult, afterward discarded it, and became either lukenomenon, in any sphere of art-life, so amazing as is the career and influence of Richard Wagner. So long a struggle, so vast an opposition, so glorious a triumph, so rich a reward, so luminous a figure, so strange a mixture of great beauties and great defects both of character and art, the world has never seen.

Why do we all feel wearied at times when we first strive to comprehend the music of Wagner? The first answer to this query when dealing with Americans must be this: It is a national trait to be quick, keen, lightning-like in thought and in action. A certain superficiality is, of course, inseparable from quickness. However, superficiality is a t always a defect. There are many functions of life in which a little knowledge Without going into all its details we will point out is not only not dangerous as the poet, Pope, sang, but is harmless; and, even more, is beneficial, enabling the desired results to be attained the sooner and better The ancient Greeks had their heavy-armed hoplites and their light-armed peltastes, and each was valuable. each was better than the other. So then the multifariousness and superficiality of the American's knowledge is often a merit. It is not a merit, however in the vast realms of art. There, we are still rather in a chi.dish state of development, and, like children, we are not merely impatient of prolonged lahor, but are sersitive to any criticism which reminds us of the lack of finality in our mushroom opinions.

The present writer was once assured with much the Strauss waltz concert, that all this rage about Bach, and Beethoven, and Wagner, and Brahms was mere affectation, every bit of it, and that even the musicians themselves did not really like such music. Of course, so violent an expression of opinion did not provoke any reply. A reply to such petulant and childish vanity of opinion would have been worse than wasted. However, this extreme case of American snapjndgmentism affords us the master-key to the mystery onr finding Wagner somewhat wearisome at first.

We attend a concert filled with Wagner excerpts, or perhaps even go to on; of his earlier operas, or still worse, one of his later music-dramas without spending five minutes in getting our minds in a proper frame or even supplied with a modicum of that information which is necessary that we may know what we are listening to. It is safe to say that many a hearer has set himself down opposite the Wagner music in precisely the mental attitude and tension which he hrought to the enjoyment of the "Mikado" or the "Pirates of Penzance." . . .

Here is the chief difficulty. Wagner challenges our Nietzsche, after esponsing ardently the Wagnerian make the proper preparation, or who are too preju-

diced to open the windows of their souls, or are to cramped in opportunity that they cannot study Wag. nerism, must remain forever excluded from one of the most potent, ravishing, and heart-searching of delights which ever came down to comfort and elevate mankind.

As to a prescription of a cure, that is a topic to large that the only way to treat it here is to pack it into a sentence, viz.: If Wagner's music is fatiguing to you, and breeds weariness more than pleasure, then study it. Another matter is worth a moment's thought; that is the question whether the fatigue arises from the taking of the tones, exclusively, or from the joint effect of th tones and the visible im pressions. It is asserted that blind people grow weary of Wagner sooner than others, and there may be a modicum of truth in this, for Wagner's appeal is to the eye undoubtedly quite as much as to the ear However, there is an error here, for any blind person with a good imagination can place before the inner vision suitable scenery with a very little prompting, and, though this is by no means a full equivalent to the superh picture of the stage, it does something,

No, the real reasons why the art of Wagner is at first heavy are:

First, it is new, and conrequently caviare to an untrained taste. Second, it is intricate, and cannot be even followed

ithout many hours of preparation. Third, it makes enormous demands upon our emo-

tional nature, and emotion is far more exhausting than Fourth, most of its subject-matter, both literary and

musical, is quite remote from anything which we Americans Lave studied and made familiar; so that it is not very different from what it would be if we endeavored-as was done some years ago at Harvard University-to resuscitate the ancient Greek drama.

Fifth, Wagner penetrates our whole being; we must think, see, hear, feel, thousands of things, all of them novel, strong, intense, fascinating. Is it then a wonder that the first hearing of a great Wagner musicdrama leaves, even upon the mind of the most musical person, a sense of fatigue and utter bewilderment?

One bit of parting advice and we have done: always withhold judgment upon things which you have not examined thoroughly; and again, if you cannot study the music itself directly, then, in the name of sanity, read about a Wagner work hefore you listen to it.

#### OUR SUPPLEMENT.

THE two central figures are Wagner, with the book on his knees and Liszt at the piano. Back of him to the left of the picture is Franz Fischer, eminest cellist, conductor, and chorus director at Bayrenth; beside him is Emil Scaria, a famous hasso (Wotas, Hans Sachs, etc.); the last figure to the left is Frant von Lenbach, painter of a well-known portrait of Wagner. In front is Siegfried, Wagner's son, Madame Cosima Wagner, and Madame Materna, the famous soprano, not forgetting Marke, one of Wagner's dogs. In the middle is Brandt, uperintendent of the machinery at the Bayreuth Opera House, and next him to the right, Levi, the noted conductor. Immediately hack of Liszt is Hans Richter, the great conductor. Franz Betz, eminent baritone, and Niemann, the tenor; the other three persons, von Schukowsky and the Conntesses Schleinitz and Usedon, were ardent alherents of Wagner.

In no other art is demonstration so difficult as in music. Science fights with mathematics and logicpoetry wields the golden, decisive spoken word; other arts have chosen nature, whose form they borrow, 25 their judge; but music is an orphan, whose father and mother none can name; and perhaps in the my tery of her origin lies half her charm."- Schumann.

THE ETUDE

sale to music students at a low price. A NUMBER of changes are announced in the Bay-

A SAN FRANCISCO paper announces the organization of a "Rag-time Choral Soci.ty."

HEINZE, the Nestor of Netherlands composers, recently celebrated his eightieth hirthday.

WHEN Gottschalk's "Last Hope" was being revised for a new edition, the engraver made it "The Latest

Two magazine votes taken during late years show "Rock of Ages" to be the favorite hymn of the Protest-OSSIP GABRILOWITSCH, the Russian pianist, now in

this country, was a pupil of Rubinstein, and later of Leschetitsky THE old organ of St. John's Church, Leipzig, on

which Bach used to play, has been added to the collection of Paul de Witt. THE Smithsonian Institution has a complete set of bamhoo musical instruments used by the Filipinos

in the interior of the islands. SAINT-SAENS has put the "Marseillaise" in counterpoint against the Spanish national anthem. Here is

a problem for students of counterpoint. FREDERIC H. COWEN AND EDWARD ELGAR have received the honorary degree of Doctor of Music from the University of Cambridge, England,

PORTLAND, Ore., has a series of symphony concerts by a local orchestra under the directorship of Mr. Brown. The list of guarantors is quite large.

DURING the second week of November the exports of musical instruments from the port of New York were more than double the corresponding week of last

THE Women's String Or hestra Society, under the conductorship of Carl V. Lachmund, will play several of Bach's unknown works for strings at their concerts

PROFESSOR MAX MULLER, the great philologist, who died a short time ago, was bent on taking up music as a career, but was advised against it by Mendelssohn.

EDMUND SINGER, Professor of Violin at the Stuttgart Conservatory, who has had many Americans under his instruction, celebrated his seventieth hirthday last month

GUILMANT, the organist, characterized the different degrees of polyphony: Diatonic, as in Palestrina; Chromatic, as in Bach and Beethoven; Omnitonic, as in Richard Wagner.

THE Paris Conservatoire receives an annual allowance from the State of \$50,000 and educates 650 students; the Brussels Conservatoire, with fewer students, has a subsidy of \$35,000.

WAGNER'S works have made another conquest Three performances of the "Nibelung" cycle are to be given in Madrid during this month. After that the cycle will be given in several other cities.

DORNANYI, the Hungarian ianist now in this country, was married just before he started for the United States. He was also liable for military duty at this time, hat was excused by the government.

A MACHINE has been invented to wind the wire on the wrapt strings used for musical instruments. An ordinary banjo-string of thirty-six inches' length has 12,000 coils around it, and is covered in a minnte and

THE granddaughter of the composer Boieldien has bequeathed a splendid house and estate near Rouen. France, as a home for artists, musicians, and men of letters, at the same time setting aside a large sum

A WEALTHY Baltimore patron of music has abowa Philipp Spitta, historian and buggrapher of J. S. Bach, his liberality by buying forty season tickets to the series of concerts to be given in that city by the Boston Symphony Orchestra, and arranging for their

reuth season next year. "The Flying Dutchman" willbe given, two very realistic ships being new adjuncts the stage-setting. The "rose-garden scene" in "Parsifal" will also receive a much more elaborate

THE Imperial Library of Vienna will receive the musical collection of the two Imperial theaters and the Imperial court chapel, which will now give it the largest single collection in Europe. The operacontributed 1300 scores, including numerous manuscripts of Gluck.

RUBINSTEIN claimed that Mozart's orchestration of his concertos indicated that he played on an instrument similar to our modern piano, and not a harpsichord. A Viennese antiquary who has had access to old papers says that in the list of things left by Mozart at his death there is a "fortepiano.

THE date when Wagner began to work on "Lohengrin" and "Die Meistersinger," which was first put at 1845, and corrected to 1844, has again been changed to 1845. It has been suggested that in the course of years some historian of music may prove that no such composer as Richard Wagner ever existed.

THE series of concerts to be given by the new Philadelphia Orchestra, under the directorship of Fritz Scheel was begun November 16th, with Ossip Gahrilo witsch, the Russian pianist, as soloist. The management have shown a praiseworthy liberality in issuing a special student's ticket which will admit to the six concerts for \$1.00.

THE Guildhall School of Music is the largest school of music in the world, we are told. The number of pupils last year, according to the address of Mr. W . Commings, principal, was over 3000; there are 142 eachers, representing every branch of music. It is supported by the Corporation of the City of London. and is nearly self-sustaining.

A Boston paper, commenting on things musical. says that several years ago Professor Paine gave some lectures on music at Chickering Hall, and the attendance averaged 25; the Brown music-room at the Public Library always has a deserted look, and that many musical people seem unaware of its existence And yet Boston is considered musical.

THE street-planes, so called, have a simple mechan ism. Three strings for each note, hammere padded with chamois skin, and a huge cylinder covered with projecting pins, which cause the hammers to strike the strings. The cylinder has as many sets of pins as tunes are to be played. One turn of the cylinder completes a time, and it is then shifted sidewise to cause a different set of pins to strike the hammers.

SIMS REEVES, the famous English tenor, who died October 25th, was born September 26, 1818 (not October 21, 1822, as often given). He received a sound early training in theory, and it is said that in his twenty-first year there was scarcely an instrument he could not play. He made his first public appearance as a baritone. A few years later his voice proved to be a pure tenor of the finest quality. He first sang in opera, afterward taking up oratorio and concert singing, in which he gained the highest rank. He was the representative Handelian singer for years.

THE following persons, of interest to musicians, were born in the month of December. Franz Abt, the famous song writer, 1819; Emmanuel Astorga, Italian composer, 1681: Hector Berlioz, the great master of rehestration, 1803; J. B. Danela, eminent French iolinist, 1818; Hermann Goetz, German opera composer, 1840; Theodore Kirchner, popular German pianoforte composer, 1823; Edward MacDowell, eminent American composer, 1961; Ludwig Nohl, historian and hiographer, 1831; Wilhelmine Schroeder Devrient, opera singer of first rank, 1904; Dr.

1841; Carl Maria von Weber, German opera compose of first rank, one of the great names of music, 1786

#### SIR ARTHUR SEYMOUR SULLIVAN.

SIR ARTHUR SULLIVAN, the distinguished English emposer, died of heart-failure. November 20d in London. He was born May 13, 1842, in London, of Irish parentage, his father being handmaster at the Royal Military College, He showed musical talent in childhood, and at eight played with some skill a num ber of hand instruments, and began to compose.

When he was twelve years old he became a chui boy in the Royal Chapel. He studied under Sir July ions and Sterndale Bennett, and in 1858 went to Lein zig. In 1861 he returned to London, which he made his permanent residence. His first public appearance as a composer was with his music to Shakespears's "Tempest," which was produced in 1862 Then fol lowed a number of works of various character; piano forte and vocal pieces, cantatas, and large orchestra works-"In Memoriam." "Overture dl Ballo." and "Symphony in F" He also edited a hymnal, "Church Hymns with Tunes." furnishing for it a number of



SIS ANTHUS S SULLIVAY,

remai tunes that have since become very popula-He also wrote oratorics that proved successful. Prodigal Son" and "The Golden Legend."

But his greatest reputation was made by his works for the stage, the first one, "Cox and Box," winning instant success. It will suffice here to name the most important: "The Soreerer," "Pinafore," "Pirates of Pennance." "Patience." "Mikado." and "Ruddigore A late work in the form of grand opers was "Ivanbos Of his songs the most popular have been "Will lie Come?" and "The Lost Chord," the latter having had sale of over 250,000 copies

During the early part of his career he was organist in a London church, and at various times held promiment posts as conductor. From 1876 to 1881 he was Principal of the National Training School of Music He received the degree of Doctor of Music from Cam bridge and Oxford Universities. He was knighted by the oncen in 1983.

While he will not rank with the great component of the world, Sullivan brought good theer and pure music to the hearts of many. He never wrote cheap music and yet he could win and hold the popular cur. Hes ariting was always that of a cultivated musicana His works are full of graceful melody and please ing rhythm, and in his large works he showed a clear sense of form. He was so a friend to all English and American music-lovers

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#### THOUGHTS SUGGESTIONS ADVICE Practical Points by Practical Teachers

HURRY

PRESTON WARE OREM.

A RECENT aphorism furnishes an admirahly-trite and pertinent text: "Hurry may catch a train, hut it will never make a musician." The everlasting hurry ing tendency in matters pertaining to hoth husiness and pleasure seems, to a large extent, to have affected the arts in general and music in particular. We have with us a growing class of music-students of the younger generation who are apparently lahoring under the impression that the possession of a modicum of talent, compled with the will to become a musician, is sufficient for the accomplishment of the fact, and especially so when accompanied by the seemingly indispensable accessories of inordinate length of hair, flamboyant neckcloth, impossible headgear, and other eccentricities of personal adornment. That "capacity for taking infinite pains," that repeated concentration of effort so necessary to the artistic growth and development of the true musician, seems to such students both a hore and an unnecessary drudgery.

It might well be made a matter for serious and searching self-examination by teachers as to whether they are not, to a considerable degree, responsible for such a state of affairs.

Are we not, perchance, in too much of a hurry with our pupils? And in our laudable desire to push onward and to display the rapidity of progress induced by our own cherished systems, do we not often overstep the bounds of discretion?

It is quite true that modern methods of instruction nave appreciably reduced the period necessary for the attainment of proficiency in music, especially its technical aspects. In piano-playing, for example, the introduction of a rational treatment of physical and muscular conditions in their relation to the various keyboard requirements and the consequent more rapid development of ease and fluency of execution have tended greatly to reduce the necessary number of studies; so that, nowadays, we claim to be able to do in three years what formerly required five or more. And, to be sure, the enlightened methods of teaching theory and composition at present in vogue in many quarters shine effulgent in contrast with those of the days when Haydn hlacked old Porpora's hoots in return for a few lessons in strict counterpoint.

Nevertheless there is in evidence to-day a certain flippancy in composition, together with a superficial, glittering facility in execution, that seems most pernicious in its tendencies.

THE IMPORTANCE OF HEARING CONCERTS.

J. S. VAN CLEVE.

ONE of the hurtful fallacies ahroad in the land is the notion that all good things in music are somewhere far off. There is a sense in which this is true, but there is a sense in which it is by no means true. Indeed there is no more burtful error in the mind of the American people to-day than the idea that no really first-rate education is obtainable without study in Europe, and the kindred blunder which it is the object of this article to point out, viz.: that if one only could go away to a city one might learn and hear. Every broad-minded teacher whose ideas are good enough not to fear competition and comparison is always urging his pupils to go and hear.

"Go, hear, compare," that should be the watch-word of every good teacher, of every good student. If you want to play pianissimo, you must practice forcannot get to one of the larger cities, that should not tissimo." And this is both logical and true. A firm make you condemn the music which does come within touch equalizes the fingers and gives a sense of seyour reach. Thus, in a city of ninety thousand incurity, it makes the passage sure, while the opposite steer your course nor counsel you in the unfamiliar habitants well known to the present writer there are. way of practicing would lead to inequalities and the

or organ, or performances of miscellaneous concert companies, and there is a fine flourishing society of ladies many of whom sing the best things well, or play the best music upon the piano, and do it justice. There is also much reasonably good music in the various churches, yet, when a pupil was urged to hear music, she was ready immediately to plan an expensive sojourn in a metropolis, and upon crossexamination it was developed that she had not attended more than two concerts in her own city during the entire season. There were at least forty oppor tunities to hear things worth hearing with respect, yet of all these she was wholly oblivious.

It is right to go to the great city; it is right to go to Europe; hut not until the time is ripe. Like the healthful plant, strike deep and wide the roots of your thought in the soil just about you; search, seize, find all that is helpful and nourishing to you in the immediate environment; then, when the larger and richer opportunity comes, you will be ready and able to grasp its message; and if it never comes your heart will not be a worm-eaten walnut, containing nothing but crumpled dust of envy and disappointment. Cultivate music for her own heavenly sake, and not so largely for amhition's sake. Amhition is good, hut inward happiness and serere hlessedness of soul are a hundred times better.

DEVITALIZATION.

PERLEE V. JERVIS.

A BEAUTIFUL tone, endurance, speed, and repose in piano-playing are so absolutely dependent upon proper nditions of muscle and nerve, that these conditions should be given the most careful attention from the very first lesson. The pupil should be taught to distinguish between right condition ("devitalization") and wrong condition, or contraction, and once familiar with these conditions should never be allowed to take any other than the right one.

Conditions of devitalization ("vitalized flexibility" a hetter expression) can easily he established in the youngest beginner by the use of arm-dropping cises like the following: Let the arms be extended and the hands allowed to hang loosely at the wristjoints: if the muscles that raise and lower the hand are in a perfectly loose, supple condition, when the appropriately placed in such a manner as to describe arm is shaken slightly the hands will vihrate loosely a slight arc. at the wrist-joint. Contract the muscles and this vibration of the hand ceases. Change back and forth from loose to contracted conditions till they become familiar to the pupil. Again with the arms extended and hands hanging loosely, suddenly relax all the muscles of the arm and shoulder. If this relaxation is complete, the arms will drop to the sides and swing loosely at the shoulder-joints. These and similar exercises should be persisted in till the pupil can assume correct conditions and retain them in the most rapid passage-playing.

> LOUD PRACTICE. MADAME A. PUPIN.

published an interview with Mademoiselle Chaminade, in which she recommended practicing very slowly and with a loud touch. Later I saw somewhere a criticism of this, and the writer said it was impossible that Mademoiselle Chaminade could have meant what she said about practicing very londly. Perhaps the word Mademoiselle Chaminade used was unfortunately translated, and the true word was-a firm touch. I have heard many artists practice, and the most of them practiced very slowly and with a firm touch, and as they gradually increased their speed, the touch

grew lighter, nutil it was both rapid and delicate. Two fine pianists have often remarked: "If you during the year, at least a dozen good recitals of piano frequent missing of notes by the weak fingers. Be- and work out your own salvation!

sides which, slow practice with a firm touch gives a fuller, rounder tone, even to passages played planis. simo. It is the secret of the so-called velvet too. The artists who practice with a firm touch have been ncted for their precision, beauty of tone, and delicary

> THE PLACING OF A PIANO. CARL W. GRIMM.

THE piano ought to be placed where it will bring forth its tone hest, hecause it will not sound equally well in all parts of the room; the upright piano, especially, is more influenced than any other. The greatest amount of tone goes out the back of the instrument where there is little or no covering at the sounding. board. Naturally the best place for the instrument would be in the middle of the room. But that would mean too much consumption of space for our little parlors, customary in big cities; hesides, the backs of uprights are not made attractive.

Placing the upright piano flat against the wall shints off a great amount of tone. An excellent and quite effective position is gained by putting the instrument slanting in some corner. Of course, windows doors and heat-registers may often prevent such a favorable position Never place an instrument near a window which is kept open for any length of time, because the atmospheric changes would be detrimental to its tuning. Likewise and even more injurious are heatregisters too near the piano. Do not make the upright a sort of mantel-piece for all sorts of hric-a-brac or a shelf for ceramic and floral display. It does not help to improve the tone; on the contrary, such weigh ing down of the lid deadens the tone-waves. See that your piano receives a good light on the music rack. Have Welsbach or similar mantles on your gas hurners.

In 'musicales place the piano so that the greater part of the audience can see the right hand play. An upright piano place in a slanting position. When two pianos are to be used simultaneously, place them both in a slanting position and side hy side of each other so that they seem to form a continuous keyhoard. In this manner the players can watch and easily give cues to each other. Three or more pianos are most . . .

> WORK OUT YOUR OWN SALVATION. THATEON BLAKE.

This time of the year witnesses the first professional teaching experience of hundreds of last season's graduates. They will soon know and understand the trials and pleasures of a teacher's life. And in the light of this revelation they will learn to appreciate and to love their own masters as never before.

What teacher of experience has not received letters from former pupils admitting just this, and pledging themselves to a firmer friendship hecause of it?

Brilliant papils are apt to feel, at the time of graduation, that the assistance of the old instructor is now In the June, 1900, number of THE ETUDE, there was quite unnecessary. That is quite natural. The instructor expects it. From his ripe experience he fully understands all this! He knows that ere long the rough world will trim the wings of his children and all will become changed. Young flight is notoriously

The young fledglings soon undergo a revulsion feeling and appreciate the nest-training better when its period is over never to be renewed.

To-day in this land are many struggling with unknown daties, and how they long for that advice to which once, slas, perhaps they paid all too little heed But it cannot be.

Now, at last cut loose from safe and known moor ings, my dear young teachers, you must fight your own fight, and win your own victories. Your destiny is in your own keeping. No guiding hand is there to waters. But be not troubled. Press bravely forward, Children's Page THOMAS TAPPER



RUBAL MUSIC. (F. Loufberger

LEARNING BY HEART.

PROF. MAX MULLER of teenth Century, for November, expresses the thought

that modern teaching departs from the "old-fashioned" sort, to its loss, when it fails to give children what one may be permitted to call a memoryful of worthy use it. possessions. He savs:

"Old men like myself know what a precious treasure inspiration .- G. L. W. for life the few lines are that remain indelibly engraved on our memory from our earliest school-days. Whatever else we forget, they remain, and they remind us, hy their very sound, of happy days, happy faces, and happy hearts. Alas! Our memory has been systematically ruined, and it hardly deserves that name any longer, when we remember what memory was in ancient times. We seem to be piling every day heaps of ashes on that divine light within us."

Ruskin has expressed himself no less heartily (and thankfully) concerning the Bihle-verses which his mother positively made him learn (see ETUDE for April, 1900, page 127). The necessity for this exact ownership in mind-property is so universal that we must heed it. We do inevitably come to love the few verses, and the like, which are exact hits of ownership, cheer-giving in themselves, ahundant in suggestion replete with other days and yet so pure that they

I have often wondered why we do not oftener tell our pupils of the delight there forever continues to be found in committing songs to memory. Let it be, if one likes, only the melody. Learn it and try it often. Learn it not merely so that it may speed through the mind, hut learn it so that you can see its location on an instrument, the keys, say, of the piano; learn it hy the Italian syllables: often write it on music paper And for every minute of the time it costs, it will return honrs and hours of satisfaction.-Thomas Tapper.

PRIZES FOR TEACHERS

For the best sets (three) of Brief Rules on Child-Teaching (in music) THE ETUDE offers the following prizes: I. "Music Talks with Children," Thomas Tap-

2. "Story of Music and Musicians," Mrs. John Lillie.

3. "Children's Harmony," F. H. Shepard. Write briefly, not fewer than four, nor more than ten rules; use one side of paper only; add initials at end; place full name and address at top of first page of manuscript. Mail to Editor of Children's Page, care of THE ETUDE, 1708 Chestnut Street, Phila-

VOICE.

1. Work with the pupil en-Oxford, writing in the Nine- BRIEF RULES ON thusiastically and patiently. CHILD-TEACHING 2 Win his affection and hring to his notice the beauti

ful, not only in music, but wherever it exists. 3. Foster his imagination and teach him how to

4. Bring him often in contact with other pupils for

MUSIC OF THE

AFTER you have learned to reason, young people, of course you will be very grave, if not dull, you

th nk. "No." sava Simon Memmi, "By no means anything of the kind. After learning to reason, you wi learn to sing; for you will want to." There is so much reason for singing in the sweet world, when one thinks rightly of it. None 'or grumbling, provided-always-you have entered in at the straight gate. You will sing all along the road then, in a him that he arrived safely in Vienna, and had comlittle while, in a manner pleasant for other people to menced his Jessons with Leschetitsky. heer ....John Ruskin.

TOTAL SINGING

AND what is next to singing? Why, listening, to be sure. And how shall one REQUIRES. liston? Not with the ears

alone, hut with the mind and heart. That leads us to hear not merely the noise without, hut the meaning within, which always sings low, as if to itself. It is listening with all of one's self that makes one hear. for to listen insttentively lets 's into hat part of what is to be heard; and who may speak save the one who has heard all? Well, then, by all means, when listening is to be done, listen with all of yourself.

THE CASE OF

colorea girl with beantiful black eyes; these, however, were of no nse

to her, because she was blind. But she could see with her fingers, even read with them in the dark! that is more than either you or I can do, is it not? Perhaps you would like to know just how she did this? The letters in her reading books are raised, high, from the paper. Hannah feels with the second finger of the right hand for every letter, from left to right across the whole line. Meanwhile the left hand keeps watch at the beginning of the line, so that the place

is not lost. When the line is finished, the left hand

moves down to the next line, so that the right handmay easily find the place.

When Hannah first began to study she disliked classical music very much. She would not even listen o a piece that sounded slow or dreamy; everything must "go fast" like a march or a polka. She could play dance-music almost as well as a street piano or a hand-organ, for she kept very good time, but oh! the expression! there never was the least bit of it in anything she played.

Finger-exercises she hated, and if she was made to do them there would be a great deal of sputtering and even some crying. So, for awhile, they were left out of her lessons entirely-Hannah was delighted, for she thought that she was well rid of them. But let us see how it happened that she took them up again.

One day, soon after, Hannah played at a recital given at the home of a great teacher in the city. She played fairly well; but for the first time she really learned to listen! Having heard other children of her own age play so much better, she began to think! And, as you perhaps know, earnest thinking always leads to something higher, Hannah auddenly became

From that time on we had no more trouble about the doing of finger-exercises. Work began in carneat. for there were many things to be overcome, and we had to be very patient. There were ten stiff little fingers to limber up, one little brain to set to work and two ears to be taught to listen.

Little by little Hannah improved: but the hardest part for her was to show in her playing just what the composer meant in other words, she could not play with expression. To help her we decided that she should write a little story about the piece which ahe was preparing for another recital. The piece was called: "Farewell, Dear Home," by Paul Hiller, and this is what Hannah wrote about it:

"One beautiful May day a young man made preparations for a long journey to Vienna, to taka lessona of Leschetitsky. He was very sorry to leave his dear home where he had spent many happy days, but nevertheless he decided to go.

"The next day he started for the station accompanied hy hia friends, who were very sorry to have him go. Tears were in his eyes, while in sad, but firm, tones he sang: 'Farewell Dear Home,' When the train came, he kissed all his friends good hve, and so

"A few weeks later he wrote to his father telling

"Many years after he returned to his dear home where he found all the loving friends whom he had left; it reminded him of the day when he sang that sad, but sweet, song: 'Farewell, Dear Home.'

The day of the recital came. Just before Hannah's solo the little story was read aloud. Then she played, so tenderly and beautifully, that she delighted every one: and when she had finished there were many praises and compliments for her. Thus another obstacle was overcome, and she had finally learned to play with expression.

For a long time Hannah had cherished one great wish: and that was to meet the man who wrote a book on music which was often read to her. Although she would not be able to see him, she longed to hear him talk: for she had learned to judge people almost entirely by the sound of the voice and she could tell instantly whether they were kind hearted or cross, or even if they "sounded tired" or rested.

As Mr. Author was a very busy man, it seemed as though Hannah might never meet him. But one day the opportunity came, and Hannah had a most delight ful visit. He gave her a little examination in ear training, striking different tones and intervals, which Hannah named. Then she played for him two Heller studies which she had learned; and to her delight she played well enough to be praised.

This, the career of Hannah, is not, in itself, a very remarkable one, but it shows what can be done by a little energy, patience, and hard work -- Hermine Violin Department.

Conducted av GEOR' & LEHMANN.

THE PRINCIPLES OF MUSICAL

"Manon Krry" said the editor of the Morning Appetizer "will you help us out of a difficulty ?"

"Cortainly " was the prompt reply-"that is, anything out a fashionable funeral. Ever since 1 had that dreadful experience with Mrs. Cornby's deceased husband (you remember the corpse wasn't actually dead at the beginning of the funeral services, and, as he suddenly sat up and everybody ran shrieking from the house, I attempted to interview him) well, ever since that nerve-racking affair I vowed never again to 'do' any more funerals, however gentle or respectful the corpse might be."

"No, no," laughed the editor, "this is a different kind of a funeral. The fact of the matter is, Mr. Oboe, our music critic, wrote a very learned and passionate article on the shortcomings of a long-haired foreign celebrity. This article appeared in yesterday morning's Appetizer; and I have just received word from Mr Oboe to the effect that, though he is in no immediate danger, his physician pronounces his condition to be a serious one. What with the opera, and dozens of more or less important concerts to look after, you will readily appreciate my predicament."

"But," gasped Miss Keen, "I know no more about

"You astonish me," interrupted the editor, with a gesture of impatience,-"as though that were a reasmable excuse to offer under any circumstances." And then, husying himself with a package of unread telegrams, he quietly added: "Now please don't waste any time, Miss Keen. Herr Fiedelbogen's initial concert takes place this evening. You have several hours in which to familiarize yourself with the requisite technical expressions. Look over the file of the Appe tizer and you will get a fair idea of Mr. Oboe's style of criticism. As to the rest-consult 'Grove's Dictionary and any encyclopedia. I'm sure that a young woman of your eleverness will have no difficulty in writing an admirable article."

Miss Keen sought a retired spot in the hustling building of the Morning Appetizer and devoted an hour or more to gloomy meditation. To the very tips of her fingers she was strangely unmusical. In her wide and varied journalistic experience she had acquired some little knowledge of the musical world, hnt not enough in her oninion, to warrant the expression of a verdict. She had learned, for instance, that Bach, Beethoven, and Mozart had written immortal compositions that once were ridiculed and now are feared by musical pretenders; that Paganini did all sorts of unearthly things, and, during a long imprisonment, constructed a wonderful violin; and that all truly great artists wear very long hair and are a menace to

But being an extraordinarily conscientions young woman, Miss Keen felt that the art of criticism demanded special knowledge, or at least uncommon moral courage to take the place of actual musical training. On the other hand, however, she realized that a successful journalist must be extremely versatile, and ready, at all times, to meet any editorial demand.

So she tried to conceive some rational and helpful method of procedure. With the passing of valuable minutes her perplexity assumed the form of deep anxiety. Desperately she tried to recall Mascagni's "Intermezzo," hoping thus to quicken appreciation of whatever is truly and beancually musical. But "After demands on the sincerity and propriety of the player. the Rall" and "Sweet Marie" insisted themselves upon

her mental tympanum, and oozed mad trickled and oozed through her unmusical organ of its virility is sometimes uncontrolled. The artist him. thought. With a long-drawn sigh she concluded to ahide by the injunction of the editor of the Appetizer.

Two long and joyless hours were devoted to Mr. Oboe's learned and elaborate critiques. Despair was rapidly settling down upon her. Her naturally hlithe spirit was almost crushed when she made a startling discovery. Again and again Miss Keen compared the various critiques-always with the same result, the same, inevitable conviction. There could be no further doubt about it. She had discovered the scientific principles of modern musical criticism!

With feverish haste Miss Keen drew forth note-hook and pencil and jotted down the following words:

dash spirit technic ensemble rohust discretion piety clarity sonority propriety muscularity sincerity authority

"There!" she cried, as she closed her note-book with a triumphant bang,-"I can now eat my dinner in Musical criticism is the simplest thing imagi-

Exhausted, hut delighted, with the seven encores demanded by an enthusiastic Sunday-night audience, Herr Fiedelbogen was at last permitted to retire. In the lohhy stood a little group of men engaged in animated conversation. These men represented the combined musical opinion of the leading newspapers of the city. Addressing a very tall and attenuated individual, Miss Keen ventured the non-committal phrase-"Herr Fiedelbogen's debut was a great success, Mr. Sehnapps."

"Oh, yes, was the unenthusiastic reply-"his technic is good, and he plays with considerable dash and spirit. But his reading of the Brahms 'Concerto' was sadly lacking in continence and authority. Don't you think so, Mr. Milding?"

"Well-yes-rather," equivocated that gentleman with a very impressive air. "In my opinion, Herr Fiedelbogen's technic lacks clarity and sincerity; and, though his bowing is characterized by a certain degree of muscularity, there is an absence of sonority in his tone that"-

"But, gentlemen," interrupted the distinguished critic of the Weekly Scimeter, "you are not taking to consideration Herr Fiedelhogen's higher attributes. His interpretation of the Mendelssohn 'Concerto' revealed the true artistic propriety and discretion: and while it is true 'hat his playing often lacka virility, the piety of his readings more than compensates for all his mechanical deficiencies."

Miss Keen had heard enough. She chuckled herself out of Carnegie Hall, she chuckled all the way down ferrid, dramatic musical temperament. town to the office of the Morning Appetizer, she chuckled herself to sleep, that night, and dreamed that the editor of the Appetizer had offered her Mr Oboe's exalted position and a salary of five thousand HAS EUROPE dollars a year.

Miss Keen's critique was widely read and admired. next morning; and the following excerpts are, to this very day, regarded by music critics as models of the higher art of criticism:

THE GREAT FIEDELBOGEN AT CARNEGIE HALL.

An nausnally large and demonstrative andience gave Herr Fiedelbogen a royal reception last night at Carnegie Hall. This was the great German violinist's first appearance in concert in the United States; and a conservative opinion of his merits, hased on the powers which he revealed last evening, can only be a hearty endorsement of the enlogy that has been bestowed upon him in Berlin. With rare jndgment and discretion. Herr Fiedelbogen chose for performance three of the longest and most difficult concertos in violin literature: the concertos hy Brahms, Beethoven. and Tschaikowsky. Each of these works requires the most sustained muscularity, and each makes great It must be confessed, however, that, while

her mental tympanum, and oozed and trickled and the sonority of Herr Fiedelbogen's tone was admirable self must have felt this, at times; for, in a delicious little encore,-when he felt that the clarity of his tone was impaired by an excess of temperamental glow-he wisely remedied this evil hy attaching a little wooden instrument to the bridge of his violin

It only remains to he said that the ensemble was singularly fine, and that all the orchestral work was delivered with exceptional continence and authority.

A CURSORY glance at any RICHARD WAGNER. of Wagner's scores must reveal the fact that the great

modern reformer (?) did not underestimate the gloriou possibilities of the violin, and that he utilized the instrument with consummate skill for the portraval of some of his richest fancies. But heyond his utilization of the violin as an orchestral instrument, Wagner seems to have had no ambition to enrich our violin literature. And, if the truth be said, it is perhaps just as well (or better) that the composer of the great niusic-dramas clung so tenaciously to his massive musical schemes and left to others the writing of elaborate concertos. For, if one is to judge his ahinties to write for a solo instrument by that which he has written for the violin as part of an orchestral body, the only conclusion possible is that he would have failed most dismally to write a worthy work or even a fairly interesting one. The mere thought of a concerto for violin and or-

chestra by Richard Wagner is quite sufficient to set a fiddler trembling. What demands would he not have made on the poor fiddler's digitals! What superhuman tasks would he have hesitated to set for the poor, human wrist! And the orchestral accompaniment! One shudders to think of what this would have heen had Wagner, in an hour of overmasteringly vengeful feeling, written a violin concerto. Would he not have employed sixteen huge and merciless trombones, and commanded them ntterly to annihils to the delicate violin with one cyclonic hlast? Would he not have introduced a numerous family of strong-Innged French horns and hidden them in some favorahle and unsuspicious nook whence they could pounce upon the trusting fiddle at a moment when all seemed perfectly serene?

Everything considered, let us rejoice that Wagner planned his life-work on a scale so gigantic that conertos had no attractions for him and failed to kindle the spirit of his genius. The great scope and freedom which the music-drama offered him was not only irresistibly appealing to him throughout all the years of his artistic activity, but the whole scheme and character of the work was peculiarly in harmony with his

DISCOVERED PEDAGOGHE\*

THE press of Europe and the United States has been conjuring with a new name in the violin-world. Already we have read much of the prodigious skill of Jan Kubelik, his extraordinary technic, and the marvelous

beauty of his tone and style. But whether the European verdict exaggerates the actual facts, or whether young Knbelik is actually possessed of the uncommon qualities attributed to him by the critics and pressagents of Europe, we, in America, have been taught by past experiences calmly to await the young artist's coming, and to judge for ourselves of his merits uninfluenced by European decisions. Though it had been announced early this season that Kuhelik would be the chief attraction of the winter's musical offerings. the plan to bring him to the United States bas either fallen through or the announcement was unwarranted and premature. Be that as it may, however, it will interest all lovers of violin-playing to learn something also of the teacher who is said to have trained young Kubelik to sneh perfection.

Professor Ottokar Sevcik's name is, as yet, almost

tolly unknown in the United States. On the Con- justifies the reputation that precedes his visit to tinent, also, his name has not yet taken a place among the well-known or celebrated pedagogues. It is chiefly, or perhaps solely, through the reputation achieved by his pupil, Jan Kuhelik, that Mr. Sevcik has issued from obscurity; and though he is said to have been specially honored by the Russian government, which hestowed upon him the Order of Knight of St. Stanislaus, he must always have lived a life of more or less retirement, taking part in local rather then national musical affairs. For the following facts in connection with Mr. Seveik's career, we are indehted

to a London publication called The Strad:

Professor Ottokar Sevcik was born in 1852 at Horazdowitz, Bohemia. There his father was chorusmaster and also taught the violin. Professor Seveik entered the Conservatory at Prague in 1866, and became a pupil of Anton Bennewitz, the Director of the Conservatory. In 1870 he had completed his studies at the conservatory, and immediately thereafter accepted the position of concert-master at Salzburg, where he remained three years. After having enjoyed considerable success as a soloist, he was offered the position of professor at the conservatory at Kieff, Russia. We are told that, since Professor Sevcik entered upon his pedagogical duties at Kieff, he has devoted himself exclusively to teaching and the perfecting of a "technical system for the violin."

In 1892 Dr. Bennewitz decided to relinquish his professorial duties, and invited Seveik to return to Prague, offering him the position of principal instructor at the conservatory. This invitation was accepted by Sevcik, who, judging hy his eight years' arduous work at the conservatory, has found at Prague a congenial field for his labors and ambitions.

This account, hrief and unornamented though it be, is calculated to excite more than common interest in Professor Sevcik. Firstly, one is curious to learn something regarding his peculiar "technical system for the violin." Secondly, one is exceedingly eager to obtain substantial evidence that Professor Sevcik does not belong to that large class of overrated European instructors to whom unthinking Americans rush msdly every year only to suffer the hitterest disillusioning.

Far be it from the writer's intention to cast suspicion on Professor Seveik and his ahilities. As yet we know nothing of his worth heyond the unreliable press reports that have come to us in connection with Jan Kubelik's playing. But when it is taken into consideration that, every year, hundreds of Americans (many of them talented) travel several thousand miles in quest of superior instruction, only to find that they have deserted capable instructors at home for very unpractical and incapable instruction abroad; when one thinks of this, and of the many sacrifices made inevitable by such profitless pilgrimage, one cannot, as of yore, accept in good faith the decisions of Europesn critics and the European press.

However great or small Jan Knhelik's artistic stature, one can he absolutely certain that, when he does come to the United States, he will be heralded (as others before him have been heralded) as the brightest star in the whole musical firmament. His "manager" will feed the public with an endless amount of extravagant literature, anecdotal and otherwise, concerning his career; and even his pre-teething days will be ntilized in some interesting form in order to as-

sist ns to a proper appreciation of his worth. And what, we ask, will be the natural result? Hysterical American girls will weep till they are permitted to study with Seveik. Talented American boys who are making healthy progress under the modest guidance of capable teachers at home—these inexperienced and misguided hoys will suddenly grow discontented, will yearn for the same conditions under which Jan Knbelik's gifts were matured, and, until their wishes are granted, will cause their parents many a heartache and many a sleepless night.

Professor Seveik may, or may not, be a hright exception to the rule of incompetent Enropean instructors. This we are in no position to determine at the present time. And even though Jan Kubelik's skill

THE ETUDE America, his playing can hardly be accepted as proof positive of his teacher's greatness.

In the past few years atring quartets have sprung up over night, so to speak, in the least expected quarters-in small towns where musical inerest had never before been supposed to exist. In just such cities the influence of the Kneisels is very easily traced, and recognized as an important factor

in awakening love for chamber-music. How much good may ultimately result from this newly-inspired interest only time and general conditions can determine. It is more than regrettable that, np to the present day, we can discover little evidence of lasting results in proportion with the effort thus far expended. But that genuine good must inevitably result from serions effort is a natural law which can not be overthrown, however disheartening may be the immediate issue of the work performed.

This, alone, should give us hope. But is it not difficult to nuderstand that, despite numerous indications of expansion in art—despite all these newly-formed quartets-despite every effort being made to change the conditions of our musical life, no tangible, positive reform is yet in sight?

The masses remain nnimpressed by individual effort; and everywhere we find only a chosen few whose musical salvation is a matter of fact and not of affects. tion. The great masses are painfully indifferent to everything musically beautiful. Such, at least, is the conclusion we logically arrive at when we mingle with the people and familiarize onrselves with their thoughts. We find that they are bored with what is really good, and that they crave the vulgar and meaningless stuff that is offered them in the name of music. The national heart is not yet touched by an art which simple peasants in other climes appreciate and love.

When will this great national heart be ready to receive one of the purest offering; of mankind?



CONTEMPÓRARY AMERICAN COMPOSERS. 445 pp. RUPERT HUGHES. L. C. Page & Co., Boston. Price, \$1.10.

This is the latest of the "Music-Lover's Series," several of which have been noticed in these columns, and is by no means the least valuable of the series. It is, according to the author's announcement, a study of the music of this country, its present conditions. and its future, with critical estimates and biographies of the principal American composers. Its appearance is timely, and fills, if not a long felt want, one that has been felt with not a little acuteness for some time Tlose, for instance, who have had to do with the preparation of programs illustrating American composers, such as are given in so many musical clubs. know how difficult it is to seenre information as to the compositions of any given composer, as well as tle hiographical facts for the inevitable essay which forms a part of the exercises.

It is easy to find all requisite details about the great classical and romantic composers, but those referring to the contemporary composers are hm scanty in number and are generally found only in ingitive literature-journals, magazines, and the like; so that it is laborious and difficult to trace them. Mr. Hughes has caught up these flying threads and woven them into a compact and interesting volume. Some of it has already appeared in the form of articles which he wrote several years ago for a number of the leading magazines, hut it has been rearranged, brought up to date, and much new material added.

His list is a long one, and includes a number who, it may be hoped, are not so great strangers to fortune as they are yet to fame. It is popularly supposed that one awallow does not make a summer, but Mr. Hughes explains that he has gone upon the principle that even one good composition demonstrates a good composer. He evidently has great faith in the American composer, and, if at times his praise assumes a somewhat exuberant strain, it is probably because of this faith which sees the promise of things to come rather than the actuality of things present

As in all works of the kind, fault might be found with the selection of some names and with the omission of others, but this is purely a matter of taste. An interesting feature is a number of fac-similes of fragments and even entire short compositions from the works of some of the composers reviewed, as well as a number of excellent portraits. Mr. Hughes's remarks on the present condition and probable future of American musical art are eminently sensible and well timed e.g., when he gives it as his opinion-contrary to that expressed by Dvorak-that cosmopolitanism, and not an arbitrary seizure of some musical dialect, will be the leading characteristic of American music

EVERYBODY'S GUIDE TO MUSIC. 176 pp. JOSIAN BOOTH, Harper Brothers, New York. Price, 50 onnéa

This little duodecimo, with its comprehensive title is really a compact rade mecum for the aspiring atu dent or musical amateur. It is surprising how much substance, in small, but clear, type its lids contain There are chapters on the nature of music, growth of music as an art musical instruments, singing, etc. Technical matters are touched upon-musical nota tion and definitions of musical terms, ornamentation terminology, with not a few illustrations. There are brief biographies of the most noted composers and a fairly complete alphabetical fist, with chonology of names known in musical history. All non-essential details have been rigidly suppressed, but what remains is quite enough to stimulate and inform.

439.' BEING THE AUTOBIOGRAPHY OF A PIANO BY TWENTY FIVE MUSICAL SCRIBES 253 pp. E. P. Dutton & Co., New York. Price

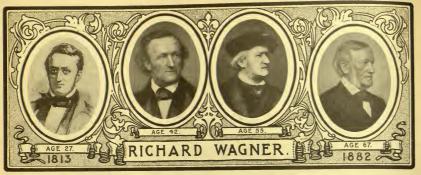
This unique volume is the folat contribution of wenty-five English musicians, who hope by its sale to augment the funda of the Incorporated Society of Musicians' Orphanage. Each one has written a chap ter purporting to be an experience of a concert grand The mysterious title refers to the concert pitch which it is tuned, the A produced by 439 vibra tions in a second. A love-story runs through the whole, and serves as a thread on which are strung the master-passions-love, hate, jenleusy, revenge, and even a jewel robbery with its inevitable detertives.

Each writer develops the plot at his own sweet will demand that it should always be consistent would he to ask too much. As a tour de force, it has not a little interest; even a blasé reader could hardly com plain of a lack of variety or dearth of incident. There is plenty of direct and incidental talk about music and some hard raps are given to musical quacks and bogus musical collegen. It concludes with a rhymed epilogue by Prof. Ebenezer Prout, in a light vein, as may be judged by the following excerpt:

"Be careful how you meddle With that often ill-used mechanism, the una cords

If you can't obtain a proper planiseimo without it You are a third-rate pisnist; there is not a doubt

"ALL musical education should begin, the earlier the better, with singing, the rational practice of which in volves the acquisition of a number of principles and facts, and, more important still, the early formation of a number of habits which lie slike at the root of musical science and skill."-Hullak.



### THE ROMANTIC STORY OF WAGNER'S LIFE.

By HENRY T. FINCK.

Most of the great composers led uneventful lives, which brought the boy into direct and constant con-"He was born, he composed, starved, and died"-in tact with the theater, to his great advantage. Oddly these eight words one might sum up their career. In Wagner's life on the contrary, there was so much romance that I supposed it would not be possible to make an uninteresting story of it till I read the recent biography by Charles Lidgey, which convinced me that even this astonishing feat can be accomplished. Glasenapp's great work also can hardly be called as interesting as a romance; but he could have made it so by omitting a thousand and one details that are neither interesting nor important, but which have swelled his newest edition to four or five volumes.

The wheat has been pretty well threshed out by this time. When I wrote my "Wagner and His Works," in two volumes, I was so lncky as to be the first who could make use of Wagner's voluminous correspondence with Liszt, Uhlig, Heine, and others. Since the appearance of that book some farther interesting revelations have been made in the "Reminiscences" of Weissheimer, and in the fourth volume of Hans von Bülow's letters, just out, relating chiefly to the Munich period, when "Tristan" and "Die Meistersinger" had their first performances.

#### Воуноор.

When Richard Wagner was about five months oldin October, 1813-the battle of Leipzig was fought and Napoleon driven from Saxony. The result of the battle was an epidemic of typhoid fever which carried off Richard's father. His uncle Albert also had an attack. The infant Richard was evidently exposed to great danger. He had some symptoms of the dread disease, but luckily they passed away. Had he followed his father into the grave, how different the history of dramatic music would have been, not only in Germany, but in every European country!

It is not a mere accident or coincidence that Germany's two greatest dramatic composers grew up from their childhood in a theatrical atmosphere. Weber's father was the director of a traveling theatrical company of which his own children were members, and Carl could not but benefit by the experience he thus gained behind the scenes. Most of Weber's relatives had musical or theatrical talent, and the same was true of Richard Wagner's relatives, several of whom were on the stage as singers or actors. Most important in its consequences, however, was the fact that nine months after the death of Richard's father the widow married Ludwig Gever, a well-known actor.

enough, Geyer was, like his step-son, a man of varied gifts. He was not only an actor, but a playwright, a singer, and a portrait-painter of considerable note.

The next important biographic fact to emphasize is that Richard Wagner as a boy manifested a talent for poetry before he did for music. Nothing could be more significant, in view of the attitude he subsequently took when he declared that his predecessors had erred in making music the chief thing in an opera instead of recognizing that "the play's the thing and the music only a means of heightening its effect on the emotions. His poetic talent enabled him from the heginning to write his own librettes and thus to secure a more thorough fusion of words and music than any dramatic composer before or after him.

When his musical talent did begin to develop, it disported itself at first in all sorts of extravaganzas, such as an overture in which the drum-player had to beat his instrument fortissimo every fourth bar throughout the composition-to the amazement of the andience. At the age of 19, however, he had already sufficiently recovered from this aberration of taste to write his symphony in C-major. Though not an original work, for its ideas are weak and it betrays the influence of Mozart and Beethoven,-this symphony is of importance, because it shows that even at that early age he had mastered the cyclical form-a fact which alone ought to have deterred his enemies in later years from making the Indicrons assertion that the reason why he wrote only operas, and wrote them in a peculiar new style, was because he was nnable to wr'te symphonies in the style of the great masters!

He did not wish to write symphonies and sonatas. Though Beethoven was his chief idol, he was influenced more deeply by Weber. All his instincts and impulses led him to the opera-honse. Never was there a more thorough master of musical form than Wagner. What led him to write operas instead of symphonies was simply the fact that, as I have said elsewhere, "he needed a poetic or pictorial idea to evoke a deeply-original idea from his creative imagination." Therefore, as soon as he had completed his symphony, he began to write opera-texts and operas-"The Wedding," "The Fairies," "The Novice of Palermo," "The Happy Bear Family," etc. The first named and the last were never completed; "The Novice of Palermo" ("Das Liebesverbot") has never been performed; and

1888-fifty-five years after its completion, and five years after Wagner's death-at Munich, where it has since brought \$80,000 into the box-office.

#### EARLY MANHOOD.

Even if these early operas had proved successful, they would not have kept Wagner afloat; for the composers in those days received but a small share of the profits. He was therefore obliged to support himself by practical work, first, as chorus-master in Würzburg, then as conductor at the small operahouses in Magdeburg, Königsberg, the Russian Riga At Magdeburg the penniless composer, aged only 23, committed the folly of marrying the penniless, but pretty, actress Minna Planer, and began his life-long habit of living beyond his means.

At Riga he wrote two acts of his first important opera-"Rienzi," but his experiences had convinced him that there was no opportunity to produce such an ambitious work at a provincial theater, and he longed more and more for a chance to visit Paris, where Meyerbeer was in his glory, and where he hoped to enjoy a similar success. He managed to get together money enough to take him there, but not enough to pay his creditors; so, leaving that pleasant task to a more convenient time, he escaped beyond the Russian boundary-which was at that time very carefully guarded by pickets placed only a thousand yards apart-with the aid of a friend; and, having met his wife (who had escaped in the guise of a lumberman's wife) at Pillau, he embarked with her for England. Their dog, of course, was not left behind, for Wagner was all his life a great lover of animals; and when this dog. subsequently, was lost for two days in London, it almost broke his moster's heart.

To-day a trip from Pillau (in Northern Prussia) to England would take perhaps twenty-four hours by rail. The sailing vessel in which our party embarked required twenty-four days, and was tossed by three storms, during which the dog as well as his master and mistress suffered severely from seasickness. But the stormy experiences and the sight of the Norwegian fjords were useful to Wagner in supplying him with local color for his "Flying Dutchman."

After n brief sojourn in London the trio went to Paris, where they remained two years and a half-till April, 1842. Here he wrote his "Flying Dutchman" and finished "Rienzi." He knew that these operas were quite as good as those of Meyerbeer, which at that time were so popular and profitable; but no one else knew it, and all his efforts to get his works performed failed. By writing articles for musical periodicals and arranging operatic melodies for the piano and other instruments, including even the vulgar cor-"The Fairies," too, was not produced until June 29, net, he earned a few france every now and then, but

act enough to keep the wolf from the door. At one time he was so desperate that he applied for a position as chorus-singer in a small Boulevard theater. But the chorus-master did not consider his voice good enough and declined his services! Sometimes members of the Germany colony in Paris helped him. His wife pawned what little jewelry she had, and once is said to have even been obliged to beg in the street or go hungry with her husband.

These years of suffering were a serious matter to Wagner-and to the world. They laid the foundation for the dyspeptic disorders which in later years often prevented him from working more than an hour or two a day, and thus kept him from composing as many operas as he might have otherwise written.

A most agreeable change came when, on October 20. 1842, his "Rienzi" was brought out at Dresden. Wagper had left Paris to superintend the final rehearsals, and the opera proved such a brilliant success that he became the hero of the hour. He was appointed royal conductor, and everybody was eager to hear his other opera, the "Flying Dutchman." But now came the reaction. "Rienzi" had pleased the audience because it was written in the spectacular Meyerbeer style, which was then the fashion. In the "Flying Dutchman," on the other hand, Wagner discarded most of the old operatic tinsel and wrote a poetic music-drama in a style so new that the audiences were puzzled and displeased. After a few performances, consequently, this opera disappeared, and ten years elapsed before another opera-house took it up.

After such a rebuff most men in Wagner's place. would have taken the hint and returned to the style of "Rienzi," which would have insured him wealth and immediate honor. But Wagner was not that kind of a time-server. His next opera, "Tannhäuser," was even less like the old-fashioned operas than the "Dutchman" had been, and the indifference of the public as well as the bitter hostility of professional ausicians showed him that his efforts to create a music-drama were neither appreciated nor understood. With the courage of despair and the hopefulness of a reforming genius he persevered, however, and wrote the still more Wagnerian "Lohengrin." But when he found that he could not even get this opera accepted for performance, and that all his efforts to improve the opera at Dresden were sneered at, he became indignant and desperate and joined the revolutionary movement of the year 1849.

#### EXILE.

He did not carry a rifle or fight on the barricades; aor did he set fire to the Prince's palace, as his enemies accused him of doing; but he did accompany Roeckel when he ordered bombs, and he encouraged rural volunteers to join the insurrectionists. This was enough to insure his being condemned to death for high treason. There was a warrant out for his arrest, and had he been caught the least that could have happened to him would have been his imprisonment for a number of years; in which case the world, in all probability, would have never seen his best operas (that remained to be written); for he was not strong enough to survive a long term of imprisonment. Narrow, indeed, was his escape. Had he accepted the invitation of two of the leaders of the revolution to join them in their flight, he would have been canght in the same wagon with them. Luckily he preferred to go alone, in a peasant's wagon, and managed to get to Weimar, where Liszt took care of him until they heard that the police were on his tracks, whereupon he seenred another man's pass and fled to Switzerland.

There he was safe from further political persecution, but at what cost! He was an outcast, an exile from Germany, and remained so for nearly twelve years, all his efforts to secure a pardon being in vain. worst thing about this exile was that during the first six years of it he did not write a single opera. He might have written two or three in this time; but what inducements were there for him? The three good so unitelligently performed that he concluded that Munich. That was easier said than done. The adjathe most important thing for him to do was to write tant searched for him in Vienna and in Switzerland,

essays elucidating his purposes and justifying his hut in vain, for Wagner was at Stuttgart, where he operatic innovations. But hardly any notice was had completed arrangements with Weissheimer for a taken of these theoretical treatises, and as they were, of course, not profitable, he might have starved in the meantime but for the generous aid of Liszt and a few other friends.

Germany was the only country where he could have promoted his cause by personal effort; but Germany was closed to him. How hopeless other countries were was shown by his experiences in London and Paris. In 1855 he accepted an invitation to conduct the Philharmonic concerts in London. He remained four months and received \$1000-that is, less than some singers now get for four hours in one of his operas, while the critics abused him violently because he refused to conduct in the manner of their idol Mendelssohn. (Remember that Wagner had, at this time, already composed not only the "Dutchman," "Tannhäuser," and "Lohengrin," but "Rheiagold," and the greater part of the "Walküre.") In Paris, six years later, "Tannhäuser" was brought out by special order of Napoleon. But to punish Wagner for his refusal to introduce a ballet in the second act, the members of the Jockey Club created so much disturbance that Wagner himself withdrew the opera after the third performance; though the "free advertising" it had



HOUSE IN WHICH WAGNER WAS BORN.

thus received would have insured for it a great financial auccess.

Amid all these reverses and disasters he wrote his "Nibelung Trilogy," as well as "Tristan und Isolde" and "Die Meistersinger," partly in Italy, hnt, for the most part, in Switzerland, the bracing air of which benefited his health and increased the bent of his genins toward grandeur. He gradually gave np all hope that he would live to see these works performed; yet he went on writing them without the slightest concession to popular taste, believing that their time would come; in which belief Liszt, who knew and admired the MS. scores, encouraged him. In the meantime debts-some unavoidable, some unnecessary-accumulated to such a degree that he repeatedly had to hide from his creditors, and more than once meditated suicide. At last, at the most critical juncture, a miracle came to his rescue. The revolutionary exile, who had conspired to overthrow a king, was saved by a king!

#### A ROYAL PATRON.

Ludwig II, of Bavaria, had, as a youth, read Wagner's appeal to the German sovereigns for help for his art. Hardly had he ascended the throne when he sent out an adjutant to find Wagner and bring him to

three-months' disappearance in the Susbian Mountsins, to get away from his creditors, and to finish the "Meistersinger" score. The carriage had already been ordered, and had the king's messenger arrived a day later he would not have found the componer. When Wagner heard that the young king adored his music and his writings, and was eager to have him come to Munich, where, relieved of all pecuniary embarrane ment, he might give up all his time to composing and producing his operas, he broke down and sohbed like a

Yet his troubles were hy no means over. The king was an enthusiast and meant well; but he was young and weak and had not the courage to face Wagner's numerous enemies

The situation was too compilerted to be explained in this hrief sketch, and I refer the interested reader to the New York Nation, of October lith, for a review of the fourth volume of Hans von Bülow's letters, in which it is elucidated. What these letters specially prove is the necessity of Bayreuth. So great was the power of ignorance and prejudice, that even with the king's aid Wagner could not get his model opera-house huilt in Munich and his "Nibelung" operas performed there in accordance with his intentions. The king himself, therefore, helped him to build the Wagaer Theater at Bayreuth, a large part of the funda being contributed by the Wagner Societies which were formed all over Europe and America.

In the summer of 1876 the first Bayreuth festival was held, and the complete "Nibelung Tetralogy" had its first performance-a performance which I was out financially a failure, and no wonder when you consider that a new theater and new scenery for four operas had to be paid for, while, on the other hand, the attendance was kept down by the hostility of the German newspapers and the necessarily high price of tickets 875 for the four afternoons. Fresh dehta were the result and Wagner, disappointed once more, was obliged to give up his plan of having a Bayreuth festival every year or two. In the summer of 1882 another one was hel at which his last work, "Parsifal." was performed. The exertion of producing it was too much for a man of his age (he was in his sixtyainth year); and he died in Venice, on February 12th. or the pathetic details of his last days and the meral I must refer to my biography, as my space is xhausted. Wagner was honored in the last years of his life; yes, but he was forty-four years old, and had written all but three of his operas, before a single one of them was performed at Vienna, Munich, or Stuttgart; and he was fifty six and over before Italy. France, and England paid attention even to his early operas. He paid dearly for his genius. But his heirs

WAGNER made his forms as natural as possible. He made them so natural in the earlier of his later music dramas that the design was lost in mere realism. Afterward he seems to have perceived that the conjunction of music and drama is in itself so ementially annatural or antirealistic that to throw away the strength of music by limiting its expression was, to use a vulgarism, to cut off the nose to spite the face. Whether he actually admitted this to himself I cannot find in any of his writings, but the fact remains that in these three dramas we have concerted music and concerted finales to each act quite in the old style The only thing new is the modern music, with its modern intervals and modern harmony.

For all his theories, he was determined to make music the head-partner in his syndicate of the arts. The consequence is that his music-dramas often have their finest moments when the dramatic situation is prolonged simply for sake of the musical expression of part of the drama which has yet to be played or has already been played. The result is fine musical architecture, if you can only forget the stretching out of the drams almost to anapping point .- Musical appreciation of Wagner's lyric dramas might hest he which might enable young students to increase their promoted by an entire change in the view-point of critical discussion. To the majority of musical students Wagner represents the starting-point of their operatic studies as well as experiences; yet critics and commentators insist upon treating him as a latterday revolutionist and peg away at a condemnation of old formulas and principles with which the persons they are presumably instructing never come into contact except in an historical way. Wagner is a first, an elemental, influence to all opera-goers whose experiences are compassed by a quarter of a century. They may still be waiting to make the acquaintance of "Tristan und Isolde," "Parsifal," or the tragedy of "The Nibelung's Ring," hut their receptivity for those works has been prepared, not only by "l'annhauser" and "Lohengrin." hut also by nearly all of the operas of the old-fashioned list which have remained current. There would have been no "Faust," no "Romeo and Juliet." no "Aida"-to speak of works generally familiar-had there been no Wagner. The works of Verdi which preceded "Aida" and the few operas of Meyerbeer, Donizetti, and Rossini which are heard occasionally (count them on your fingers, you shall scarcely need your thumbs) would remain to be dealt with but it has been my experience that the generation which I have seen grow up in our operahouses do not require that Wagner's principles he defended against those represented in the old hurdy-

It was different with the preceding generation, as belonging to which I wish to count myself for the time being for the sake of this discussion. For us there was nothing strange in the long stretches of dry recitative in which the story of the musical play was carried on and hy which the set pieces of music for which we waited were connected. The younger generation to-day hears those things only when there is a revival of an opera hy Mozart or Rossini (not "William Tell"). As a rule, the dramatic recitative -leaning strongly toward the arioso style and supported, embellished, and colored by a flow of instrumental music-effaces the line of demarkation between the vocal numbers, and the old effect of a concert in costume is no longer made. It must, therefore, besomewhat confusing to students who have been trained under the influences of to-day to understand some of the talk about Wagner's revolutionary attack on forms. As a matter of fact these forms were breaking down when Wagner began his career, and there is neither love for them nor prejudice in their favor which needs to be overcome hy appeal to Wagner'a arguments against them now.

In a sense, moreover, there is no need to urge the validity of Wagner's fundamental objection to the opera of seventy-five years ago in order to understand him to-day. That objection was that music had usurped a place in the drama to which it was not entitled, or rather that it had come to occupy too large a place. Concerning the purpose of the lyric drama to be dramatic expression, he wanted music to be a means to that end, and he said it had become the end itself. This is true enough of the operas of the eighteenth century, but the present generation cannot remember when it was indifferent to scene, action, and text, and asked only for music at an operatic entertainment. We do not occupy this attitude even toward the most careless form of lyricodramatic play-the so-called comic opera of to-day.

It is not my purpose to discourage study, hut most

I have often thought of late years that intelligent - the editor of The Etude to suggest a line of inquiry knowledge and appreciation of Wagner's works, and I wish to be practical. To this end, therefore, I suggest that historical study of the question begin with Wagner and be carried back thence as far as time, opportunity, and inclination shall permit.

#### THE MYTHICAL.

There shall be no waste of study which is devoted to the subjects of Wagner's operas and lyric dramas beginning with "The Flying Dutchman." "Rienzi" may be omitted for the present, at least, for it is but a dramatization of Bulwer's novel so far as the hook goes and an exemplification of Meyerbeerian methods musically. But in "The Flying Dutchman" we have the germs of two constructive principles, whose derelopment made the perfect flower of Wagner's art. First there is the legend of the "Wandering Jew of the Sea" in its original form, and then the legend with new ethical contents inspired by Heine's version and one of the beautiful ideals of Indo-Germanic nythology-salvation of mankind through woman's love That ideal can be traced too in "Tannhinger" where, moreover, the study hranches out not only into myth and legend but also into history. Here then are a dozen roads which the student may travel back into the romantic mist-land and find on every hand something which will quicken his fancy, warm his imagination, and help him to enter into the spirit of Wagner's tragedy. I can only make a few hasty sugrestions. The story of the Franconian knight, Tann. hauser's adventure with Venus in the cave of the Hörselberg is a Christianized variant of a myth of vast antiquity. The cave itself has a multitude of prototypes and counterparts. The Cave of Venus is the Garden of Delight in which the heroes of classical antiquity met their fair enslavers. It is Ogygia, where lysses spent eight years with Calypso; Ææa where ne was detained a year by Circe: the abode of the Elfin Lady with wbom Thomas of Ercildoune lived for seven years; the bespelled castles in the Arthurian legends; the hidden places in which Barbarossa, Charlemagne, and Arthur await the summons to come forth and free their people; where Thomas the Rhymer tarries till Shrove Tuesday and Good Friday shall change places; whence Diedrich von Bern issnes o join Odin's wild hunt. Tannhauser's adventure in the cave has its parallels in the atories of Ulysses and Calypso, Ulysses and Circe, Numa and Egeria, Rinaldo and Armida, Prince Ahmed and Peri Banou. Let this suffice for the mythical elements in the story whose study is, in a score of ways, profitable and calculated to tune our hearts for Wagner's poetical tragedy.

#### THE HISTORICAL,

Now a glimpse at the historical. It is written that Wagner was inspired to compose "Tannhäuser" by the enthusiasm which seized upon him when he caught his first view of the Warthurg. There is no spot in all Germany in which so many pregnant associations have their home as the gracious valley over which the famous eastle stands watch. Early in the thirteenth century the Wartburg was the domicile of Elizabeth of Hungary, a saint whose legendary history, because it celebrates a life devoted to sweet charity instead of that morbid asceticism which is the common burden of saintly legends, remains as fragrant incense unto to-day. Liszt has given it musical celebration. A few years later, under Hermann, Landgrave of Thnringia, the castle was the center of German minstrelsy, and there, according to the story, took place the Tournadistinctly to encourage it. But I have been asked by ment of Song which Wagner ingeniously consorted

with the legend of Tannhäuser and his sojourn in the cave across the valley. Three centuries pass away. and now the Wartburg has become the feste Bure which gives shelter to Martin Luther while he trans lates the New Testament into the vulgar tongue and with it lays the foundations at once of a reformed religion and a literary language.

The hero of the pseudo-bistorical contest of minstrelsy in the Warthurg which Wagner develops into so significant an episode in his opera is Heinrich non Offterdingen, whom Wagner, exercising a poetis license, hlended with Tannhäuser, an Austrian knight and minnesinger of the thirteenth century, whose adventures with Venus i the Hörselberg are told of in popular hallad of great antiquity.

I have not exhaused by half the subjects which cling around this one drama; nor have I tried to do so. I am not outlining a course of study, but merely suggesting some of the lines which study may profitshiv take if one wishes to get fully into the spiritual environment of Wagner's works.

"Tannhauser" is rich in meterial but so are all the remaining dramas. What a study of legendary lore and medieval chivalry in "Tristan"! The story of "Parsifal" shall carry you through German, French, and Welsh poetry back to Greek and Sanskrit, so you be willing; and at every turn you may pluck a flower of romance the fragrance and loveliness of which shall not only quicken you when your hear "Lohengrin" and "Parsifal," hut refresh you and charm you always. As for "The Nibelung's Ring," there you have Icelandic sagas, medieval poetry, the cosmic notions of our ancestors and even a hint of history blended in bewildering confusion, and, so you will, also a system of philosophy the existence of which I did not take the trouble to hint at heretofore, although it is the mainspring of "Tristan und Isolde" also.

#### CONSTRUCTIVE FORMS AND METHODS

Suppose we wish to look at constructive forms and methods. Wagner is intensely Teutonic, and only those shall appreciate him hest who are capable of sympathizing deeply with Teutonic ideals. Here English-speaking people are favored over all others. At the bottom Wagner's subjects are as much ours as they are the property of the Germans. Those that are tragical are universal, but they are closer to us than to Frenchmen or Italians, because of our Germanic origin. You may translate Wagner's forceful German into almost equally forceful English because of the relationship which still exists between the German and English languages. For a reason which had excellent validity when it first appealed to Wagner, but which we need not lay much stress on till we come to close and detailed study. Wagner abandoned rhyme in favor of alliteration in the works in which he worked his theories out in their fullness, and much fun have some of his critics had with the opening lines of "Rheingold":

#### "Weia! Waga! Woge du Welle, Walle zur Wiege!" etc.

Here the first two words are mere onomatopoetic exclamations, which harmonize with the idea expressed in the rest of the lines and the character of the expression. A consonant is reiterated on the strenuous portions of the lines for the sake of the verse-melody which results therefrom. Here Wagner reaches hack to an ancient verse-form in which his language and ours join hands. We do not need to go back so far, but if you wish to see the union of the two study the old Anglo-Saxon poem of "Beowulf," which stands almost in the same relation to the beginning of German poetry that it does to English, and you shall find this Stabreim, as it is called. Read it, too, in this extract from Caedmon's "Creation" (A.D. 650):

> "Frea selmihtig! Folde was the gyt (iræs-ungrene; gar-secgt eahte Sweart synnihte, side and wide Wonne wegas.

#### Tha was wulder-tohrt. Heofon-weardes gast ofer holm horen Miclum spedum."

"Lord Almighty! Earth was not as yet green with grass; ocean covered swart with lasting night. wide and far, wan pathways. Then glory hright was the spirit of Heaven's guard o'er the water borne with mighty speed!")

Or note the effect in William Langland's "Vision of Piers Plowman".

"That is the castle of care; whose cometh therein May ban that I e born was in body and soul; There ducelleth a wight, that Wrong is his name Father of falsehood, found it first of all."

The device was used by the Scandinavians and Anglo-Saxons for many centuries, and few of our modern poets are there who do not know and use its beauty, though they no longer raise it to the plane of s constructive principle. Shall we not, then, study it in Wagner without prejudice and as an element which brings his poetry near to us in form as it is in matter?

#### THE MUSICAL

sidewise excursion did not need to follow) by the remark that in "The Flying Dutchman" were to be found two constructive principles which Wagner deve oped later. Enough has been said about the literary principle. The other is musical. In that opera for the first time Wagner made use of typical themes, though he did not realize at the time that he was of poetry with music, the vapid librettos which invited destined later to develop their use into a system which has come to be looked upon as the most characteristic feature of his method of composition. In fact, he did not go much farther than his predecessors and contemporaries had gone. The use of reiterated phrases, for the purpose of characterization or reminders, was nothing new. Students should be careful not to be deceived by the extravagance of the claims which the radicals among Wagnerian commentators put forth of two expressions of art, poetry should be the ruler; in his hehalf. Wagner did many things as a mere creative musician for which he and his friends found profound explanations later. The process is still going on with all his works. When "Tannhäuser" was put into the festival list at Bayreuth in 1891 it was suddenly discovered that it, too, was huilt upon the leitmotif principle and its significant phrases and periods were dragged out, labeled, and stood in the marketplace to be stared at. Wagner never dreamed of such thing; he composed "Tannhäuser" as any other composer of equal genius would have composed it, and followed old formularies without a grain of misgiving. What came to he his system of construction with typical themes as constructive material was developed through "Tristan und Isolde" and "Die Meistersinger" up to its most persistent and consistent expression in 'Der Ring des Nibelungen," and it was not till he had produced his tetralogy that it occurred to anyone that the phrases employed therein needed names. They received them in time for the festival of 1876; they got them with Wagner's sanction, but he did not put them forth, and hair-splitters among Wagnerian commentators are still in disagreement about the meaning of some of them. It is hecause of this, and because of the affectation of knowledge of the dramas which so often finds utterance in mere enumeration of the themes that I have so often urged that to know the names of all the typical phrases is no proof of knowledge of Wagner's music. There is not time or space to go deeply into this matter, and I hring these suggestions to an end by urging the student of Wagner's drames to look for significance and appositeness in the themes themselves rather than in their names; to note the processes of development which they go through in following the growth of the tragedy; their own growth from simplicity to complexity; their changes in contour, rhythm, harmony, instrumentation; their combination with each other, etc.; and their interrelationship; and to do this at a performance or at the pianoforte with the vocal score rather than to accept the statement of any hand-

### THE ETUDE Wagner and Operatic Reform.

By LOUIS C. ELSON

THE battle for the proper union of music with poetry was twice fought. After the establishment of the Italian opera, in 1600, the wave of enthusianm became so strong that the composers began to believe that music was strong enough to carry any poem to success, and that poetry was, after all, a secondary matter, when supported by tones. It required a Gluck to batter down this theory, and his victory over Piccini won a sufficiently definite triumph to settle the matter, at least in France, for a quarter-century. But Glück's reforms did not go far enough; he did not strike sufficiently deep at the root of the evil, and the fact that a race of delightful melodists, of perfect rocalise composers,-Rossini, Donizetti, and Bellini,-followed, lulled the public asleep again in the matter of the mesalliance of the two arts.

But now there came a reformer who ploughed a surer furrow, who was not content with a half-victory, We have heen led into this discussion (though the who would not be satisfied with any compromise, but whose motto was "Aut Casar, aut nullus." It is true that Wagner was influenced in a degree hy Gluck, but he had a much more herculean task to perform, coming, as he did, after the sweeping triumphs of Rossini, and the dangerous half-truths of Meyerbeer. He saw at once that, if there was to be a true union slighting treatment must be got rid of and the words be worthy of the most dignified musical setting. At once he announced the theory that whatever book was set to music ought to be strong enough to stand upon its own merits as a play, without any musical adjuncts. This initial thought went beyond anything that Gluck had formulated, and its sequence went still farther, for Wagner demanded that, in such union "Poetry is the man, Music the woman" he said of this true marriage, and he found that he could win the best results of a perfect union of the two hy writing his own librettos, which he accordingly did.

He was a great believer in nationalism in music, and sought for German subjects in preference to any exotic themes,-a mode of procedure that can be cordially recommended to all composers, especially in

the operatic field. It was a notable fact in Wagner's career that he did be had once established them. It is the most absurd slander to say that his theories were founded in pique and in an inability to write as his predecessors had done. His "Rienzi," for example, was quite in the conventional mould, although grander than many of the operas of its time; Wagner had only to proceed upon this path, which opened so auspiciously, to achieve a comfortable fortune and a national fame. But he suspected that there were greater things to be achieved in a different way, and he followed "Rienzi" by disappointing Germany with "Tannhäuser." He never wavered when an art-ideal was at stake, and he deliberately chose the path of thorns in preference to the path of ease.

Of course, not all of his theories were evolved at a single time; they extended over different epochs. "Lohengrin" went much mrther than "Tannhäuser" had gone, yet it does not give the fruition of the Wagnerian theories. In "Lohengrin," however, we have the elaboration, although by no means in its fullest degree, of the "leit-motif." As thi, point is spoken of in another article in this issue, we can pass it by, merely saying that, although Wagner did not invent this device, he used it far more copiously than any predecessor had ever dreamed of.

It was in "Tristan und Isolde" that all of his theories were first embodied, and this opera may stand as a perfect example of what the "Wagner School" means. Although we deny the existence of a "school," in this matter (for the "Wagner School" consists of Richard Wagner alone), we can succinctly state what the world a new standard for all time.

the musical analyst will find in this opera, that can not be discovered in the other operan of its time The union of text and music, the latter perfectly illustrating the former.

The continuous use of graphic blest motices "

The entire abolition of the act musical forms which had obtained in almost all operas ere this. Here are no pretty arias with a set return to the opening thought in the final period; no cadengas in the cods. to enable the singer to win a few evanescent plaudits from an easily-captured multitude.

The continuity of the opera was a point on which Wagner strongly insisted. He wanted no division into separate numbers, but a continuous flow of action until the very end. So strongly is this insisted upon at the Bayreuth performances, that applause is dis countenanced even between the acts, and is only allowed at the end of the opera. Wagner was so true to this theory that he cut out the climax of his "Tann hauser" overture (one of the grandest climaxes in music) in order to have the number lead into the opera, in the Paris performances, thus maintaining the continuity which he deemed so essential. In this particular instance the result was a musical weaken ing of the work, hut in general the theory gives a unity to an operatic work, that must, in some degree, aid Its general effect.

Perhaps the greatest stumbling block in the path f those who study Wagner is his abolition of formal melody (of antecedent and consequent in fixed relation) and the substitution therefor of a measured or melodic recitative, which he calls the "melos" To state that the melos is unmelodic is entirely untrue, but it lacks the symmetry to which many are accustomed. It is an advanced phase of a theory which was applied in the very earliest operas, when the com-"Furidies" and "Dufne" tried to smitate the inflections of the spoken voice, in various stages of emotion, by musical phrases. In "The Master singers of Nurem hurg" these phrases are of ineffable beauty, and we pity the man who does not discern melody in them.

Naturally Wagner allowed great freedom of modu lation; he seldom uses fixity of key, except when a diatonie effect suits his purpose, as in Siegmund's "Love-song" or in the "Glaubens thema" in "Parsiful, Wagner believed in "awlmming in a sea of tone," as he expressed it. His lmitators certainly need life preservers when they try to follow him. Wagner followed Gluck in the matter of assigning an impor tant part of the picture to the orchestra. But he went far beyond Gluck, or anybody else, in the glori not turn back from any of his points of reform after ous development of orchestral thought and tone color with which he invested his scores. He was not like Berline an apparimenter in this matter, he always knew what effect he wanted and how to attain it. An entire volume could readily be filled with orches tral effects which Wagner either invented or made capecial use of. The brutal character of Hunding, for example, is perfectly reflected by the coarse, ponderou character of the four tubas which generally give his motive; the other composers always picture celestial effects by harp,-the conventional instrument of the angels,-hut Wagner portrays such touches by high violin harmonics combined with sighs of finte or clarinet; how cutting are the trumpet tones which give the "Sword-motive"; how rustic the wooden trumpet used in "Tristan und Isolde"; what myriad voices speak through the subdivision of the violine and lower strings in "Waldesweben"; what anxiety and suspense are in the irregular kettle drum strokes at the killing of Frederic of Telramund, the meeting of Senta and the Flying Dutchman, or the stabbing of Siegfried; how the muted horns give their gruesome note of warning as Tanahäuser determines to return to the Venusberg: one might carry the list to endless

The above will give the general reader an idea of how thoroughly Wagner set about cleaning the Auguan stables: his work resembled that of Gluck, but it went far beyond the efforts of the eighteenth-century reformer, and, instead of effecting a change in opera for a period of about twenty five years, it has given 张明代·张明

### The Present State of the Wagner Question.

W. S. B. MATHEWS.

ETUDE present the characteristics of Wagner's genius from a variety of stand-points, personal and otherwise. In all of them we have a reflection of the intense personality of the master and the incisive character of his innovations in music, which, together with the opposition they aroused, have kept the whole last halfcentury busy upon this question, almost to the exclusion of the proper study of many great composers who have come forward meanwhile. It is now a quarter of a century, nearly, since the last Wagner work was brought out at Bayreuth. The vigorous personality of the master has vanished from the living about the same length of time.

His heirs and successors at Bayreuth have failed to add anything to the impression he made, or even to maintain it in its artistic purity. It is possible, therefore, after this lapse, to take up the question in its actual aspects, without fear of antagonizing personalities

To begin, let us say unmistakably, once for all, that there is now no one place upon the earth where alone men ought to worship at Wagner's shrine. Bayreuth, the Jerusalem of the early Wagnerite, has fallen below the standard of Wagnerian production in all the leading Ger nian opera-houses, particularly below the standard of Berlin, Munich, and Vienna; possibly even below that of Leipzig, which, like one of old, born out of due time, has uevertheless

advanced to an honored position in the Wagnerian

The only element of great Wagnerian production which they have at Bayreuth and do not have elsewhere is a large and well-worn halo, much flaunted in the eyes of the artistic world, hut a halo year by year growing threadbare and stale. That, the Wagnerian theater, and the aggressive widow-these are the elements of authority in which Bayreuth still stands high. But of actual interpretation of Wagner's works-as to conception, artistic carrying out, finish, and thoroughness of ensemble-Bayreuth is by no means any longer a worthy Jerusalem for the tribes to seek in their yearly purification.

From certain points of view there is no longer a Wagnerian "question," in the sense that there was always such a question, and sometimes several of them, anywhere between 1843 and 1876. The following points have been conceded by all intelligent musi-

. Wagner's music has vast power over the feeling and imagination of those who hear it understandingly -or hear it at all. In this respect he was one of the strongest writers known in musical art.

2. Structurally considered, Wagner's music begins ing to the thematic in construction; so that whole

THE articles in other parts of this issue of THE Schumann,--yet without actual monotony, and with out in any way losing hold upon the emotions of the

> 3. Wagner originated (or reconstructed) an arioso atyle of melody,-his end ess "speech-singing,"-which, while following the text with fair fidelity, nevertheless still retains much of the charm of melody, in the former use of the term.

4. This music is so effective as music that when played by the orchestra in concert, or when well played upon the piano, long selections of any Wagnerian opera form some of the most impressive concert numbers of the existing repertory. So far in Wagner's favor.



FESTIVAL THEATER AT BAYREUTH.

orchestral coloring, and his wonderful mastery in using tone-color as a means of awakening emotion; also his use of divided parts, and very full chords. giving an organ-like fullness and closeness of texture to his orchestration, unknown before his time and never surpassed since.

6. Harmonically considered, Wagner did not originate new chords. Bach was as great a harmonist as music, which innovations have subsequently proved to tremely-altered chords, which at first made such trouble to the anti-Wagnerians. What Wagner did do was to employ these altered chords in novel ways. in which his constant flowing of voices, and his dramatic instinct enabled him to give every chord a setting in which its full dramatic and emotional significance was brought to the consciousness of the listener

7. Wagner's philosophy, which runs through his lihrettos, was mainly rubbish, the superficial profundity of a half-educated genius. All his theologic polemic, his "guileless fool," etc., are figments of a brain given over to mystic revery in provinces over which his intellect had not, as yet, acquired mastery.

8. Wagner's librettos are mainly ruhbish, grandiose where Robert Schnmann left off, with an intense leau- as they seem, and highly picturesque as some of their episodes are. His standing as poet rests upon assumppages are developed out of a single theme, just as in tion; were his work to be tried by the standards ap-

plicable to that of other poets it would fall to the ground with little delay. What does this mean does the reader ask? It means that poetry is an inner interpretation of life; a representation of life, prophecy of destiny, and the like. Wagner's work is merely a gigantic fairy-story, if the fairies will pardon my shunting into their company such uucanny creations as the Siegfried dragon, the giants, Fasolt and Fafner, Mimi, and the rest.

9. The Wagneriau operas contain longer stretches of tiresome "talkee-talkee," explaining nothing and having no dramatic reason for being, than any other operas ever produced. A great deal of the music which goes on during these stretches is likewise as tiresome as the poetry; so that it has eve become a question with good Wagner-lovers whether his fame would not be promoted by ceasing to give his operas upon the stage, and giving only the good parts of the music in

10. Moreover, the Wagnerian orchestration is so full and so rich, that very few human voices can make themselves heard over it or through it in the impassicned passages; and in consequence of this fact the Wagnerian opera remains as detrimental to the art of singing as it was found by those who first attempted

it. In fact, between Wagner and singing, as vocal ists understand the term there is a contradiction of terms. . Any singer who makes herself or himself heard in the impassioned passages owes the fact to unusually strong lungs or to the consideration of the orchestral conductor; and the latter favors the vocalist at the expense of the hest effect of the music For this reason good Wagnerian singing is rarely heard; it is approximated during the first years when an experienced vocalist turns to Wagnerian rôles. Very soon the voice gives way and there we are again. Witness the entire list of great Wagnerian singers, not one of whom has lasted half the usual duration of a first-class voice in opera. The effect of this deep and rich stream

5. Add to the foregoing his unexampled richness of compared to that of a mighty river of sound, upon the farther banks of which stand a few lusty individuals who shout across to us the meaning of the particular "tronbie" just then maturing in the surging orchestration. This, of course, is an exaggeration, but it has foundation.

11. We sum up, then, that in his life Wagner made certain inovations in the manner of writing dramatic Wagner, and Bach used nearly or quite all the ex- be true to the inner ideal of music and valuable con tributions to the progress of art. He has created re markable fancy works of the operatic kind; and these works, after being strenuously denied, have at last passed into the whole wor'd of opera-houses, where they hold the most commanding positions and dwarf the standard Italian repertory into mere melodious superficialities. But that in spite of having made these improvements and having created such astonishing works, the works also contain such an unusual percentage of rubbish that these themselves are des tined to wear out their popularity, and at a period not very remote take their place in the concert-room as instrumental music only.

12. When the air shall have cleared, it will probably be found that Wagner's influence upon the total prog ress of art will consist mainly in his influence upon musical construction, taking the term to cover the entire art of musical expression, as illustrated in his

THE ETUDE his orchestration, and his art of building an ensemble.

melody, his harmony, his metrical structure, his form, will vanish forever, and his music enjoy an honorable and peaceful old age in the concert-roon. And, such is the rate of the progress of art, he will most likely he surpassed in sonority, in richness, in the preva lence of dissonance, and in all his most noted peculiarities before his works cease to be played; and in spite of this, like Mozart, Beethoven, and Schumann, safter cuts have prolonged his life upon the stage to he will still remain a great master long to be the full resources of benevolent surgery, his librettos honored.

### WAGNERIANA.

RICHARD WAGNER was one of the few exceptions their pencils, and that they minimized the small and among the world's great composers in having shown no juvenile musical precocity, though as a child he strummed a little on the piano by ear. Between his ninth and fiftcenth years he had some desultory instruction on the piano, but he was not what might be called a good pupil-indeed, he was the despair of his teachers and never even learned to play a scale correctly. In after-life his poor piano-playing was a source of merriment to himself and his friends. When rallied upon the poor showing he made as a pianist, he used to say: "But I play a great deal better than Berlioz." The point being that Berlioz could not play at all. Once, while playing over a score from "Götterdämmerung" for a friend he noticed him looking at his hands, whereupon he said quizzically, "Oh, I don't play the piano the way other pianists do. They put the thumb under the fingers; von see I put my thumh over the fingers."

In all these points he was a very great master, and his

genius will not die for centuries yet to come. But his

shallow philosophy and the platitudinous explottera-

tions into which it led him will finally yield to the

benevolent blue pencil of the conductor; and later on.

Nevertheless he used the pisno a great deal in composing; not that he depended upon it for originating ideas, but after he had invented his themes he worked them out at the piano in various combinations.

When he was fifteen he was strongly inflnenced by the plays of Shakespeare and the music of Beethoven. By the time he was seventeen he was thoroughly familiar with Beethoven's scores, and his admiration for this great master determined him to become a

As a lad he was full of energy and spirit, first in boyish sports, fond of practical jokes. Quick in move ment, gesture, and speech; he was vivacious and mercurial to the end of his life. His friend Praeger relates that on a visit to Wagner, who was then in his fifty ninth year, while they were talking of old times to gether, he suddenly stood on his head on the sofa. His wife came into the room at that moment and was dismayed at the strange scene which met her eyes. When he had recovered his equilibrium he explained that it was only to show Praeger that though he was nearly sixty he could still surpass him in bodily ac-

His fondness for practical jokes once stood him in good stead in coufounding hostile criticism. During his engagement in Londou as conductor of the Philharmonic Society he was severely criticized for conducting without the score .- a thing then almost unheard of. When, at the rehearsal for his last concert, he conducted the "Eroica" symphony from memory he was overwhelmed with protestatious against treating Beethoveu's music so cavalierly, and he finally consented to use a score at the concert the next day. It went off with great éclat; at its close the critics gathered round the conductor's desk and overwhelmed Wagner with congratulations. They one and all found a vast improvement in the symphony over the rehearsal of the day before, due to his having had the notes before him, when some one happened to open the score on the desk and to his astonishment found that it was that of "The Barber of Seville," and a piano score

In appearance Wagner was slight and under middle height, but his head was large and his forehead enornous. It can well be imagined that these peculiarities were not lost sight of hy the caricaturists, who found in the music of the future an apt subject for

exaggerated the great after the manner of their kind. Under their hands Wagner was generally depicted as an undersized man with the body of a child and the head of a giant, which, after all, was not atypical of the man

Naturally many of these caricatures had to do with his supposed fondness for great power, discordant harmonic effects, etc. One represents him standing on the edge of an enormons ear into which he is pounding a greater note by means of a mallet. Another shows him entering heaven with a disdainful curl of the lin



CARICATURE OF WAGNER.

and a patronizing wave of the hand to the plnmp cherubs who are welcoming him with their harps. A mother listening to her daughter practicing re marks: "My child, you are playing discords."

"Mamma, this is Tanuhäuser. "Ah, that is different."

In another old Emperor William is seen investing Wagner with a decoration and expressing regret that he had not been in the French campaign: "the war would have been a less bloody one, for you would have put the French to flight." Rossini, it is said, was found one day at the piano with the score of "Tannhauser" npside down before him. "Yes." he said, "I know it is upside down; but it didn't sound right the other way."

Wagner was devotedly attached to animals, and was never without a dog as companion. One or two of his pets have become historic; for example, the big Newfoundland, "Rohber," who accompanied him in his first visit to Paria and who figures in Wagner's antobiographical story, "A Foreign Musician in Paris" Another dog, "Peps," Wagner declared, assisted him in composing "Tannhäuser." His place was constantly at Wagner's feet, and at times, while his master was in the threes of composition, singing and playing in his usual boisterous mauner, "Peps" would spring npon the table and howl piteously. This Wagner took as a criticism of his music. "What," he would say. taking him by the paw, "does it not please you? then," quoting Puck, "I will do thy bidding gently." dog's death was a severe blow to him; an important

journey was put off on account of his sickness, and he finally died in his master's arms, leaving him almost

He was an ardent antiviviscetionist, and took great terest in the formation of societies for the prevention of cruelty to animala.

The large ideas which conditioned his art he carried out in daily life. The poverty of his early career exercised no chastening effect on his expenditures when he had means at his disposal. His tastes were luxurious and he was aiways in want of money, no matter what his income was. One peculiarity was his fondness for rich and delicate fabrics, silk, satin, and velvet, not only for personal attire, but for his sur roundings. In his travels he even carried hangings with him to decorate his apartments; the room in which he died in Venico was entirely hung with satin. -pink, blue, and Nile green. Ha was simost con stantly in debt for clothes, of this description; this it not surprising in view of the fact that in one year his expense for satin and lace garments was \$15,000 It must be said, however, that his skin was unusually tender and sensitive; the touch of anything rough was actually painful to him. He was also subject to frequent attacks of crysipelas, which greatly increased his natural susceptibility to touch. He fully realized his lack of economy. In answer to an offer of 60,000 francs to go to America for six months and conduct concerts of his own compositions, he said with a smile. "I am much better fitted to spend 60,000 france in six months than to earn it."

With all his foibles Wagner never faltered in his devotion to an ideal which, during the greater part of his artistic life, there seemed but little hope of his ever attaining. He had every outward incentive to lower his standard. His first grand opera, "Rienzi, was written in accordance with the taste of the day all that he had to do to win popular favor, and with it fame and fortune, was to continue that style. The growing artist, however, felt that true dramatic art meant something higher and better. He adopted severe theories and followed them to their logical conclusions and thus estranged the public.

The opera of "Lohengrin" proved to be the dawn of his celebrity. During ten years of his exile is Switzerland it was gradually brought out on almost every stage in Germany, while the componer did not hear it himself for many years after its first per formance at Weimer under the direction of Liant. You will see," he said ruefully to his friends, "that I shall soon be the only German who has not keard

#### MEMORY AMONG THE BLIND

BY J. S. VAN CLEVE.

AT this point I may be allowed to say that the experiences of blind students are peculiarly interesting They are obliged, by the limitation under which they work, to depend upon the memory, and it consequently gains great power. There is a rast deal of comical exaggeration in this matter, as in nearly everything in the world which appeals to the emotion of wonder The chief thing with the most successful memorizers among the blind is not so much feats of speed like the growth of a mushroom, or the ill-fated gourd of Jonah, as the solidity and consequent permanence of attainment made. Just add a little, a very little, every day, and you will be amazed to what a mountain it will come. I am never asked to speak upon this topic without thinking of Dr. Luther's famous dictum, so. at the risk of repetition, but without any risk of wasting space upon that which is without profit let

When he was asked how he could execute so vast a labor as translating the Holy Bible into that corner stone of German culture the, veruscular Bible, while occupied in so many other arduous labors, he said "Nulls dies sine Hnia," "No day without a line," something done every day.

By FRANK H. MARLING

and to be the subject of a imposing hody of literature, Wagner certai ly ranks as one of the greatest musicians the world has ever seen. The volumes pertaining to his life and works outnumber, in the proportion of five to one, those relating to any other composer of equal rank. This fact bears eloquent testimony to his wonderful influence on his generation. No man, unless possessed of colossal genius, could so dominate the world of music, as he has done, for a score of years and more. In view of this unquestioned fact, it is an imperative necessity for the musician and amateur to know something about him and his remarkable creations. One who is not informed on the subject of Wagner in these days, when his name is on every lip, is certainly behind the times. No apology is therefore necessary for this article, pointing out to the reader the best literature on this modern Colossus of music.

#### WAGNER'S LITERARY WORKS.

It may not be known to many admirers of Wagner's genius that he was a poet, dramatist, and philosopher, as well as a composer. His literary writings comprise ten good-sized volumes in the original German, and they have been recently translated into English in eight large octavo volumes hy W. Ashton Ellis, an indefatigable English Wagnerite.

Such a literary output would be a considerable result for any author to show after the labor of a life-time, hut is specially noteworthy when it is considered that it formed only one feature, and that a minor one, of Wagner's activity. In these volumes his well-known and much dehated theories of music are put forth with the author's characteristic earnestness and intensity of conviction. It is of great interest to the Wagner-lover to read, in these productions of his pen, the first proclamation of his famous views on the music-drama (which have so largely revolutionized the opera of this generation), and his explanation and criticism of his own compositions. These and kindred themes such as his views on conducting, stage-management, art, and politics, his political and theological beliefs, besides numerous other topics are discussed by Wagner with an ability, originality, and force which won for him a high rank as a thinker and writer, entirely apart from his work as a composer. One of his most celebrated literary brochures is a novelette entitled "A Pilgrimage to Beethoven," which has been keenly enjoyed by thousands of lovers of the two greatest musical geninses of the nineteenth century. His "Essay on Beethoven" has been translated several times, and is a classic in critical musical literature, while his "Essay on Conducting" is of special value to professional musicians.

#### WAGNER'S CORRESPONDENCE.

Several volumes of Wagner's lettera have been issued. The best known of these is his "Correspondence with Liszt," which possesses an nnusnal interest on account of the historic friendship between the two. Wagner's letters, in this collection, occupy more space and exceed in number those of Liszt, being arranged in chronological order. They reveal, with startling plearness, the difficulties and discouragements under which Wagner labored for many years, and incidentally bear witness to the unselfish devotion of Liszt to his friend, in whose genius and ultimate success he had such unwavering faith. In another volume, entitled "Letters to his Dresden Friends," written when he was a political exile, are comprised Wagner's commnnications to three German friends who enjoyed his confidence and sympathy. In them we find the frankest and fullest references to his great musicdramas which he had then begun to write, and also many intimate personal touches which throw a flood of light on his character and daily life. Of a similar

Ir to be great means to be much written about, mended by a competent authority as an admirable statement, in concise form, of Wagner's views) and his "Letters to Wesendonck" and "Letters to Emil Heckel.

#### BIOGRAPHIES OF WAGNER.

It is probable that as an all-around hook, there is no more satisfactory life of Wagner than the one written hy one of our own countrymen, Mr. Henry T. Finck. Mr. Finck has been for years an ardent American champion of Wagner, and devoted years of enthusiastic research to this work. In its production he was greatly favored hy having had access to much of Wagner's correspondence which ad not been used hy any of his predecessors, and his volumes have therefore an authority, accuracy, and fullness of detail lacking in other lives. It is also the only life which gives an account of the pathetic incidents connected with the last weeks of Wagner's life and his hurial at Bay reuth. Mr. Finck's journalistic experience has quali fiew him to tell the story in an engaging and picturesque literary form. It is gratifying to record the fact that the value of the work has been recognized hy the musical world, as the book is now in its fifth edition and is not likely to be superseded for many vears to come

But Mr. Finck has ot been without competitors as a Wagner hiographer. One of the most formidable of these is Mr. H. S. Chamberlain, whose "Life of Wagner" has been brought out in a large quarto volume, superhly illustrated with portraits of Wagner, facaimiles of his scores sceres from his operas, etc. This

life, however, does not give so much hiographical ma terial as others, hut devotes much of its space to a very able and authoritative exposition of Wagner's writings and teachings, under such divisions as "Politics" "Philosophy." "Regeneration," and "Art-Doctrine," all of which are of great assistance to the reader endeavoring to understand Wagner's point of view. His descriptions and critical analyses of the great music-dramas and the Bayreuth festivals lend additional interest and value to the book.

Jullien's "Life of Wngner" is a work in the same class with Mr. Chamberlain's. It is in two volumes of quarto size, and is remarkably rich in its illustrative naterial. The unique feature among its pictures (which comprise portraits, operatic scenes, theaters, autographs, a d a multitude of other matters) is a collection of numerons caricatures of the great composer, gathered from widely different sources. Many them of these are delightfully clever and amusing, and often illuminate the text in a vivid manner most refreshing

some smaller hiographies which may, perhaps, be more within the reach, both in purse and in leisure, of many readers of THE ETUDE. An admirable small life of Wagner ia the one in the "Great-Musician Series," by F. Hneffer, a noted English critic of high standing, who hriefly and concisely tells the life-story, omitting no essential points. More recent volumes on the same concise plan are by C. A. Lidgey, in the "Master-Musician Series," and Ludwig Nohl's "Life of Wagner." Praeger's "Wagner as I Knew Him" is of a different order, being the personal reminiscences of one who knew him well, and thus has the merit of a truthful account of him at first hand. Wagner's characteristics, habits, and personality are emphasized, has three volumes on Wagner's operas which have character are his "Letters to August Roeekel" (recom- in contradistinction to his theories, and we welcome been widely popular among young people

this as a necessary and agreeable quality after the numberless controversial tomea discussing his views. But space forbids our dwelling any longer on Wagner's hiographera, and we must now take up

#### CRITICAL WORKS ON WAGNER

The latest-and in many respects the hest-work of thia character is Lavignac's "The Music-Dramas of Richard Wagner," which is translated from the French. This has been received with almost universal endation alike hy professional musicians, critics. and amateurs. It is admirably clear and concise, free from sentimentalism and gush, and is, besides, thoroughly accurate and scholarly. It is illustrated on a liberal scale, the leit-motifs are given in full in musical notation, and there are numerous helpful tables (of characters, etc.), charts, diagrams, scenes, analyses, biographies, and other aids.

An older work, and an excellent one in its way is Burlingame's "Wagner's Art-Life and Theories." This has been condensed from Wagner's voluminous writings, and has a catalogue of his work and drawings of the Bayreuth Opera-House.

An important work showing the progress of Wagnerism in America is the "Anton Seidl Memorial Volume," of which a limited edition was published a few years ago, and was almost entirely subscribed for at once. It contains some articles on Wagner and his art, written by Mr. Seidl himself.

"Studies in the Wagnerian Drama," hy H. E. Krehhiel, is from the pen of the accomplished critic of the New York Tribune, who has a national reputation as a writer on musical subjects. In his treatment of the various dramas he shows the thoroughness of his acholarship, his grasp of the subject, and his critical ability. Another New York Critic, Mr. W. J. Henderson, of the New York Times, devotes half of his small volume, "Preludes and Studies," to an independent and suggestive atudy of Wagner's operas. Mr. Gustav Kohbe'a "Wagner and Hia Works" has enjoyed great popularity for a number of years, being very happily adapted in its explanation of Wagner's operas to the great musical public, whose knowledge is limited, hut whose desire to increase it is keen. A capital guide to the 'Ring of the Nibelung" is Miss Winworth's "Epic of Sounds," which analyzes each scene, and mentions aixty-eight motives, which are printed together at the end of the volume. Hans von Wolzogen'a "Guides Through the Music of the Ring of the Nihelung, Parsifal, and Tristan und Isolde," are hy a German scholar of well-established position, and are classics in their field. They contain full explanations of all the typical phrasea, besides an analysis of the plots.

Unfortunately there is no time to record further many excellent critical works on Wagner, which have multiplied with great rapidity in recent years. We mnst, however, refer to Weston's "Legends of the Wagner Drama," which gives accurate information regarding the legends on which Wagner hased his great productions, and treats of their origin, mythical significance, development in mediæval literature, and the manner in which Wagner reshaped and reanimated

There are also a number of helpful books on the individual operas for those who wish to study them in greater detail.

Notable examples of this class are Kufferath's "The Parsifal of Richard Wagner"; Parson's "Parsifal, or the Finding of Christ Through Art"; Benoit's "The Typical Motives of the Master-Singers" and of "Tristan nrd Isolde"; "Parsifal and Wagner's Christianity, hy David Irvine; "Wagner's Ring of the Nibelung" and the "Conditions of Idea Manhood" by David

#### WAGNER FOR CHILDREN.

A line must be added to say that in the "Wagner Story-Book,' hy H. F. Frost, will be found a charming collection of Wagner's stories told in a fresh and imaginative way for children, and Miss A. A. Chapin

#### THE ETUDE

### Wagner's Influence on Piano Composition.

By EMIL LIEBLING.

RICHARD WAGNER'S influence has predominated in on the whole, there is no disposition to follow the the musical life of the world for many years, and even at the present day permeates most intimately the musical output of all nations. It is interesting to note that sooner or later all opponents to him and his theories came to grief, and that all opposition finally ceased. Heinrich Dorn, who protested ably against Wagner, lost his position as Musical Director of the Berlin Opera in consequence of his reactionary viewa; the pointed pens of Lindau and Hanslick wasted their ink when attacking the master with ridicule and biting sarcasm, and Ruhinstein aimply betrays culpable weakness in expressing his views in regard to the Wagner cult; the pioneers of the new departure-like Pohl, Liszt, Tausig, and others-lived to see their early judgment vindicated triumphantiy. It has always been a favorite idea

with composers to connect definite scenes or sentiments, even occurrences. with certain musical phrasea, and, after the listener has been furnished the necessary diagram, there seemed to be no difficulty at all ahout grasping the intended meaning. Conperin and the other old French masters illustrate aundry and divers musical problems by more or less relevant music; the Ahbé Vogler succeeded in carrying the idea to a reductio ad absurdum. Bach's caprice on the departure of a friend is really very funny and decidedly humorous (though in rather a heavy Teutonic way); Haydn's musical illustration of chaos in the "Creation" is very auggestive; Mozart accompanies the various doings and misdoings of the various actors in "Don Giovanni" with most characteristic straina; Handel ia decidedly happy in giving a fitting descriptive background to the scene of his oratorios; in short, there is not a composer of note who has not preceded Wagner in the practical application of what later on turned out to be the fruitful leit-motif, the pivotal feature of Wagner's work. A remarkable feature of hia all-pervading sway is the intense power exerted over his contemporariea, and which not even Verdi and Bizet could ignore or resiat. They all were glad to profit hy his example

and adopt his teachings. That Wagner himself learned much from others, principally Weber, is neither here nor there; the fact remains that his puissant force and magnificent achievements

A few masters remained outside of his ban; for example, Brahms, Saint-Saëns, Dvorak, and Tschaikowsky. Richard Stranss, however, has really outwagnered his great prototype, and is carrying music into the houndless waste of unknown possibilities. To men of great ability his influence has been a grand strong handa remains a faithful tool, becomes to feehle been arranged by Tausig and Brassin; the latter is intellects the rock on which they founder. These vapid imitators select vague themes, inherently unfit for musical illustration, and then fit (sic) equally inane tonal phrases thereto, and thus many symphonic poems and operas of the present day are produced; happily most of them remain in manuscript, and benefit the paper dealer only instead of taking np valuable space at music stores and musical libraries.

Singularly enough, piano composers have almost entwininent of Wagner in Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Grisson, Co., and Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Grisson, Co., and Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Grisson, Co., and Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Grisson, Co., and Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Grisson, Co., and Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Grisson, Co., and Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Co., and Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Co., and Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Co., and Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Co., and Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Co., and Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Co., and Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Co., and Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Co., and Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Co., and Chaminade, MacDowell, or For more advanced performers Billow, Lasen, Leitert, Co., and Chaminade, Chami Orige; Sinding occasionally brings suggestions; but, and Jsell have arranged melodies from the operas,

expected-deplorable. Perchance the limitations of the instrument have something to do with this seem cuss the various arrangements and transcriptions which have been made for the benefit of the pianist hy various writers, and among these Liszt naturally heads the list. Many of his arrangements are with less proficient performers; for instance, "Lohengrin": "Elsa's Brautzug zum Münster," "Elsa's Dream," and

precept of the unrivaled master; when in rare cases it has been attempted, the results are what may be ing abstinence. It is therefore only necessary to disrare skill so adjusted as to be within easy reach of "Lohengrin'a Verweis an Elsa." The "Tannhäuser Merch" is splendidly transcribed, and the "Spinning Song," from the "Flying Dutchman," always pleases



RICHARD WAGNER'S HOME AT BAYERUTE.

an audience when adequately performed. A "Phan tasiestück," from "Rienzi," is comparatively less known, hut very effective. "Isolde's Liebestod," from Tristan," is a remarkable reproduction of the in tricacies which the original score contains; the paraphrase of "Am Stillen Herd," from the "Meister singer," is less well done, more involved, and not so practical for study or concert use. Bendel's transcriptions are particularly acceptable and usable: they include themes from the "Walkure," "Siegfried," and "Meistersinger." The "Ride of the Valkyries" has preferable. A very excellent arrangement of the "Magic Fire Scene" is by Alfred Veit, of New York. and I consider it much more feasible than that hy Brassin; it preserves all the necessary leading features of the score without hurdening the performer with the many awkward passages which Brassin constantly uses. Joseph Ruhinstein excels in some arrangements of scenes from the "trilogy." and there are also many transcriptions for general use and in easier form by Beyer, Cramer, Behr. Brunner, Gobbaerta, and Rupp.

and in this way all the works have been made perfeetly accessible to all grades of piantatic develop-That Wagner will, after many ages, share the fate of his predecessors and mark only one of numerous consecutive epochs in musical art is simply a dispensa tion of inexorable fate, hat it will be many years be fore so decided a wave of special productivity will domineer the entire world to the exclusion of all

### OUTLINE SKETCH OF RICHARD WAGNER'S

RICHARD WAGNER was born in Leipzig, May 22, 1813. Six months later his mother was left a widow, and in 1815 married Ludwig Geyer, an actor, and re moved to Dresden. Five years later Gever died, and in 1827 the family returned to Leipzig, where Rosslie, the eldest daughter, was engaged in the theater. Richard entered the university, but, influenced by his

enthusiasm for the music of Beethoven and contact with the dramatic profession, determined to become a dra

His first attempts at composition were an overture, performed at a local heater, and some four hand music for the piano. In 1832 he visited Vienna with scores of an overture and a symphony, but found no engagement. In 1833 he took a position as chorusmaster in the theater of Würzhurg, and there composed his first opera "The Fairies." In 1834 he went to Magdehurg as director of music in the theater, where his "Love-Veto" had one performance. In 1836 he took a similar position in Königsberg, and married Minna Planer, an actress. In 1837 he accepted a better position in Ries, and In 1839 went to Paris by way of England, in the vain hope of having his partially finished "Rienzi" brought ont at the Opera. He re mained there in great want until "Rienzi" was produced in Dresden, Octo her 20, 1842. In 1843 he was appointed capellmeister at the Royal Opera in Dresden, where "The Flying Dutch man" (January 2, 1843) and "Tannhiluser" (October 19, 1845) were given In 1849 he was forced to flee to Switzerland because of participation

in political riots. There he occupied himself with polemical writing and sketching out "The Ring of the Nibelung" and "Tristan und Isolde." August 28, 1850, "Lohengrin" was brought out at Weimar. In March, 1802, he was allowed to return

In 1864 he was granted a pension and promised as sistance in musical reforms by the young king of Bavaris, Ludwig II. On June 10, 1865, the first per formance of "Tristan und Isolde" was consummated

In 1865 Wagner again removed to Switzerland. On June 21, 1868, occurred the first performance of "Die Meistersinger" at Munich, followed by "Das Rheingold," September 22, 1868, and "Die Walküre." June 96 1870-the first two dramas of "The Ring of the

In 1870, having been a widower four years, he mar ried Cosima, daughter of Franz Liext, and removed to Bayreuth. May 22, 1872, his sixtleth birthday, witnessed the laying of the corner-stone of the Festival Theater at Bayreuth, and Angust 13-17, 1976, the inauguration of the Festival Theater by the first performance of "The Ring of the Nibelung" On July 28, 1882, the first performance of "Parsifal" was given at Bayreuth. On February 13, 1883, Wagner died suddenly from heart disease in Venice.

BY OLD FOGY.

are now in it—and tottering as I am on its brink, the with its patches of purple, its stale choruses, its tirebrink of my grave, and of all born during 1900, it some recitatives. The latter Wagner fondly imagined might prove interesting as well as profitable for me to review my nusical past. I hear the young folks cry but musically barren brain, theories were seething. aloud: "Here comes that garrulous old chap again with his car-load of musty reminiscences! Even If Old Fogy did study with Hummel, is that any reason why we should be bored by the fact? How can a skeleton in the closet tell us anything valuable about contemporary music?'

To this youthful wail-and it is a real one-I can raise no real objection. I am an Old Fogy; but I know it. That marks the difference between other old fogies and myself. Some English wit recently remarked that the saduess of old age in a woman is because her face changes; but the sad part of old age in a man is that his mind does not change. Well, I admit we septuagenarians are set in our ways. We have lived our lives, felt, suffered, rejoiced, and perhaps grown a little tolerant, a little apathetic. The young people call it cynical; yet it is not cynicismonly a large charity for the failings, the shortcomings, of others. So what I am about to say in this letter must not be set down as either garrulity or senile cynicism. It is the result of a half-century of close observation, and, young folks, let me tell you that in fifty years much music has gone through the orifices of my ears; many artistic reputations made and lost!

#### WAGNER ALREADY ON THE DECLINE.

many musical dynasties; have seen men like Wagner emerge from northern mists and die in the full glory of a reverberating sunset. And I have also remarked that this same Richard the Actor touched his apogee fiffeen years ago and more. Already signs are not wanting which show that Wagner and Wagnerism is on the decline. As Swinhurne said of Walt Whitman: "A reformer-hut not founder." This holds good of Wagner, who closed a period and did not begin a new one. In a word, Wagner was a theater musician, one enrsed by a craze for public applause-and shekelsand knowing his public, gave them more operatic music than any Italian who ever wrote for harrelorgan fame. Wagner became popular, the rage; and to-day his music, grown stale in Germany, is being fervently imitated, nay, burlesqued, by the neo-Italian school. Come, is it not a comical situation, this swapping of themes among the nations, this picking and stealing of styles! And let me tell you that of all the Rohber Barons of music, Wagner was the worst. He laid hands on every score, classical or modern, that

#### HOW WAGNER BLINDED THE PUBLIC,

But I anticipate; I put the coda before the dog. When "Rienzi" appeared none of us were deceived. We recognized onr Meyerbeer disfigured by clnmsy, heavy German treatment. Wagner had been to the oners in Paris and knew his Meyerbeer; hut even Wagner could not distance Meverbeer. He had not the melodic invention the orchestral tact, or the dramatic senseat that time. Being a born mimicker of other men, a very German in industry, and a great egotist, he began casting about for other models. He soon found man" is absurd in its story-what possible interest one, the greatest of all for his purpose. It was Weber can we take in the "Salvation" of an idiotic mariner, twentieth century will find Wagner out. that same Weber for whose obsequies Wagner wrote who doesn't know how to navigate his ship, much less Dimittis! some funeral music, not forgetting to use a theme a wife?--what is to be said of "Lohengrin"? This from the "Euryanthe" overture. Weber was to Wag. cheap Italian music, sugar-coated in its sensuousness.

THE new century is at hand-I am not one of those he used for "The Flying Dutchman." We all saw then chronologically stupid persons who believes that we what a parody on Weber was this pretentious opera, were hut prolonged melodies. Already in his active, "How to compose operas without music" might be the title of all bis prose theoretical works. Not having a tail, this fox therefore solemnly argued that tails were nseless appanages. You remember your Æsop! Instead of melodic inspiration, themes were to be used. Instead of hroad, flowing, but intelligible, themes, a mongrel hreed of recitative and parlando was to take their place.

#### THE LEADING-MOTIVE FICTION.

It was all very clever, I grant you, for it threw dust in the public eye-and the public likes to have its eyes dusted, especially if the dust is fine and flattering. Wagner proceeded to make it so by laheling his themes, leading motives. Each one meant something. And the Germans, the vainest race in Enrope, rose like catfish to the hait. Wagner, in effect, told them that his music required brains-Aha! said the German, he means me; that his music was not cheap, pretty, and sensual, hut spiritual, lofty, ideal-Obo! cried the German, he means me again. I am ideal. And so the game went merrily on. Being the greatest egotist that ever lived, Wagner knew that this music could not make its way without a violent polemic, without extraneous advertising aids. So be made a hig row; became socialist, agitator, exile. He dragged · I repeat, I have witnessed the rise and fall of so into his music and the discussion of it, art, politics, literature, philosophy, and religion. It is a wellknown fact that this humbngging comedian bad written the "Ring of the Nibelnngs" before he absorbed the Schopenhauerian doctrines, and then altered the entire scheme so as to imbue-forsooth!-his music with pessimism.

Nor was there ever such folly, such arrant "fak-In," as this? What bas philosophy, religion, politics to do with operatic music? It cannot express any one of them. Wagner, clever charlatan, knew this, so be worked the leading-motive game for all it was worth. Realizing the indefinite nature of music, be gave to his themes-most of them borrowed without quotation marks-such titles as Love-Death; Presentiment of Death; Cooking motive-in "Siegfried"; Compact theme, etc., etc. The list is a lengthy one. And when taxed with originating all this futile child's-play he denied that be had named bis themes. Pray then who did? Did von Wolzogen? Did Tappert? They worked directly nnder his direction, put forth the musical lures and decoys, and the ignorant public was easily bamboozled. Simply mention the esoteric, the mysterions omens, signs, dark designs, and magical symbols, and you catch a certain class of weak-minded

#### THE DIFFERENT WORKS DISCUSSED

Wagner knew this: knew that the theater, with its lights, its scenery, its costumes, orchestra, and vocalizing was the place to hoodwink the "cultured" classes. Having a pretty taste in digging up old fables and love-stories, he saturated them with mysticism and far-fetched musical motives. If "The Flying Dutchner a veritable Golconda. From this diamond mine the awful borrowings from Weber, Marschner, Beethe dug out tous of precious stones; and some of them hoven, and Gluck—and the story! It is called avex, Pa, November 25, 1900.

"mystic." Why? Because it is not, I suppose. What puerile trumpery is that refusal of a man to reveal his name! And Elsa! Why not Lot's wife, whose curiosity turned her into a salt trust!

You may notice just here what the Wagnerians are pleased to call the Master's "second" manner. Rubhish! It is a return to the Italians. It is a graft of glistening Italian sensuality upon Wagner's strenuous study of Beethoven's and Weher's orchestras. "Tannhauser" is more manly in its fiber. But the style, the mixture of styles; the lack of organic unity, the blustering orchestration, and the execrable voice-killing vocal writing! The Ring is an amorphous impossibility. That is now critically admitted. It ruins voices, managers, the public purse, and our patience. Its stories are indecent, blasphemous, silly, absurd. trivial, tiresome. To talk of "The Ring" and Beetboven's symphonies is to put wind and wisdom in the same category. Wagner vulgarized Beethoven's symphonic methods-noticeably bis powers of develop-Think of utilizing that magnificent and formidable engine, the Beethoven symphonic method, to accompany a tinsel tale of garbled Norse mythology with all sorts of modern affectations and morbidities introduced! It is maddening to any student of pure, noble style. Wagner's Byzantine style bas belped corrupt much modern art.

Cristan und Isolde" is the falsifying of all the pet Wagner doctrines-Ah! that odious, heavy, pompous prose of Wagner. In this erotic comedy there is no action, nothing bappens except at long intervals; while the orchestra never stops its garrulons symphonizing. And if you prate to me of the wonderful Wagner orchestration and its eloquence I shall quarrel with you. Why wonderful? It never stops, but does it ever say anything? Every theme is butchered to death. There is endless repetition in different keys, with different instrumental nuances, yet of t-ue, intellectual and emotional mood-development there is no trace; short-breathed, chippy, choppy pbrasing, and never ten bars of a big, straightforward melody Al. this proves that Wagner had not the power of sustained thoughts like Mozart or Beethoven. And his orchestration, with its daubing, its overladen, hysterical color! What a humbug is this sensualist, who masks bis pruriency back of poetic and philosophical symbols. But it is always easy to recognize the cloven foot. The headache and jaded nerves we have after a night with Wagner tell the story.

I admit that "Die Meistersinger" is healthy. Only it is not art. And don't forget, my children, that Wagner's rettiest lyrics came from Schubert and Schumann. They have all been traced and located. I need not insult your intelligence by suggesting that the Wotan motive is to be found in Schubert's "Wanderer." If you wish for the "Waldweben" just go to Spohr's "Consecration of Tones" symphony, first movement. And Weber also furnishes a pleasing list, notably the "Sword" motive from the Ring which may be heard in "Ocean, Thou Mighty Monster." "Parsifal" I refuse to discuss. It is an outrage against religion. morals, and music. However, it is not alone this plagiarizing that makes Wagner so unendurable to me. It is his continual masking as the greatest composer of his century, when be was only a clever impostor, a the ater-man, a wearer of borrowed plnmage. His influence on music bas been deplorably evil. He has melodrama tized the art, introduced in it a species of false, theatrical, personal feeling, quite foreign to its nature The sympbony, not the tage, is the objective of musical art. Wagner-neither composer nor tragedian, but a cunning blend of both-diverted the art his own uses. A great force? Yes, a great force was his, but a dangerous one. He never reached the heights, but was always posturing behind the foot lights. And he has left no school, ao descendants Like all hybrids, he is cursed with sterility. The

OLD FOGY.

DUSSER VILLA-ON-THE-WISSAHICKON, NEAR MAN

# Wagner's H Wagner's Harmonic Methods.

By A. J. GOODRICH.

In listening to Wagner's operas or music-dramas the first peculiarity which we observe is a certain majestic, pompous expression in the harmonic coloration. This quasi-heroic, masculine expression is so characteristic that one who has heard "Tannhäuser" or "Lohengrin" would be enabled to recognize any of the following operas or music-dramas. It constitutes an important element of Wagner's individual style. The peculiarity thus noted lies principally in Wagner's method of harmonization, for the composer seldom repeated himself in melodic phrases.

The first manifestation of individuality in this respect occurred in the harmonizing of chord-motives. The principle which naturally applies in such instances has been so generally applied by composers that I gave it as a useful theorem in my "Analytical Harmony," thus: "Melodic skips of a 3d or 4th are to be harmonized with any chord which contains both notes of the skip." This i- given in the elementary part of the book, but the principle is one which admits of wide application. Wagner's method is almost opposite in theory and in effect. He changed the harmony upon the second or third note of the skip, and the natural harmonization of this chord-motive would thus imparted an individual color to an otherwise consist of the B-chord only; hut this method did not ordinary chord-motive.

A fragment from the "Pilgrim Chorus" in Tannhäuser" is selected as an illustration: (See Ex. 1a.)



The skip of a 4th is accompanied by the same harmony, but in an inverted form, which gives it greater prominence. Then when B passes down to G-sharp we bear the chord of C-sharp minor, and this it is which gives such a different color to the melody. The effect is peculiarly Wagnerian.

Before introducing another example attention is directed to the modus operandi of chord-progression here employed. While the theme descends by skips of a 4th and a 3d, the base ascends through a 3d and a 4th, being almost as individual as is the upper melody. The composer thus avoids the unpleasant parallel movement which is liable to result whenever a skip is accompanied by more than one coord. Yet it was this very phrase which a noted German critic objected to when the overture was first performed. Said he: "If a pupil had harmonized such a melody in this manner it would have been the teacher's duty to hurn it." The critic would doubtless have retained the tonic chord throughout. This serves to illustrate Wagner's method, and therefore I give the ordinary harmonization: (Ex. 18.) How colorless this in comparison with the original!

There are other peculiarities of this "Pilgrim Chorus" to be noted: (Ex. 2.) The A-sharp at (a) ling. At (c) the tonic and relative minor chords are places marked (f) is always unsuperted, and therefore not be considered until we have proceeded further in Riempersed after the manner of Ex. Io. Thronghout acts as a surprise to the listener. The chromatic our analysis of his works

THE ETUDE

melodic anticipation, being the nearest approach to

In the "Tournament of Song" a similar method of chord-progression is observable: (Ex. 3.) Apparently



suit the purpose of our compose

The second phrase is treated in the same manner. The individuality of the march which follows is owing to the continuity of the theme rather than to its harmonization.

In the opera "Lohengrin" we meet a number of similar instances. A few of these are quoted by way of comparison: Ex. 4 (a) is a variant of the "Lohen-

grin" motive. The phrase (b) is from the "Bridal Chorus," and shows the same peculiar mode of harmonization. The most conservative theorist ought not to object to this, because the objection could not be sustained. There are, however, those who would fain prescribe the exact colors on the palette of a Remhrandt or a Millet, and catalogue the chords to be nsed hy a Beethoven and a Wagner.

Neither "Rienzi" nor the "Flying Dutchman" contain such striking examples of this peculiar style of chord-progression as applied to harmonic motives. The Prayer and War March from "Rienzi" and the popular Spinning Song from the "Flying Dutchman" might have been attributed to Meyerbeer or Boieldieu without exciting suspicion. There is not even a premonition of "Tristan und Isolde" nor of and legend here become truth and philosophy. We "Die Meistersinger." It is in "Tamahäuser" that we must renounce procaie reality and live in the escaleric observe, for the first time. Wagner's method of individualizing each tone of a chord-motive, and after ber that modern composers have made us familiar that it may be traced through all the music-dramas. with enharmonic transition, and that the Bookin exa-Another singular feature of the "Tannhäuser" and tem on wood wind and the valves on brass instruments "Lohengrin" music remains to be noted. It consists have left the harmonist a free rein in the management of a chromatic theme modulating to the harmony a of tonal relations. Whether Wagner drave his fiery

element adds seriousness to the otherwise bold progression, and the total effect may be compared to the sensation one experiences in beholding, for the first time, some strange scene. There are depths below

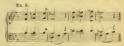


and heights beyond which we had never imagined and this realization produces a feeling of awe or nonder. The mere passage to the barmony a major 3d below has long been known among the parallel rela tions; but the use to which this has been turned by



Wagner and his manner of uniting three into a chara the first period of sixteen measures this peculiar atyle of chromatic harmonization which returns to the of harmonization is maintained, the cadence, with its original tonality afford a rare proof of his unique and daring genlus

The Romance in "Tannhituser" is similar in has monic design, but in "Lobengrin" the scheme is car ried still farther. Elm's dream, the King's initial solo, and the following ensemble in Act I contain fine examples of this harmonic idiom. As excerpt from the unaccompanied quartet is here cited: | Fig. 6.1



This follows the miraculous appearance in Brabant of Elas's champion knight, and immediately precedes the momentous combat between Lohengrin and Frederick These sentiments the music very faithfully expresses. particularly the confidence of the two principals in their individual courage and prouess. A similar modal transition occurs in Elsa's dream. The peculiar order of chord-succession in these instances is reversed in the King's Prayer, the 3d relation being above, instead of below- (Ex. 7.) This harmonization is



not so hold nor so incisive as is Ex. 6, but the sentiment to be expressed in the prayer in: "Oh, help us now in our distress

With regard to the esthetic character of these un usual idiometic harmonizations, which frequently seem to the cursory observer rather theatrical and stilted, they must be considered in their chronological sequence as a further development of the mystic tone language. We must not forget that Wagner, as he appears in his later operas and music-dramas, came after a long line of illustrious masters, including Her Hoz and Chopin, and that he had to deal with the hylogoical affairs of supernatural beings Superstition realms of the imagination. It is also well to remem-

DID it ever strike you, when you heard people speak of a person unknown to yourself as being "conservathat you at once imagined that person to be of middle age, or past it? Why do we not imagine the unknown conservative to be young? Because youth has certain privileges, like enthusiasm, generosity of sympathy, trustfulness, the energy to face difficulties, the hope in the new, all of which must be, to some degree, outlived before a person can possibly prefer things as they are, and oppose the new on principle. A young man who is conservative is a hypocrite, either hy disposition or hy force of circumstance; or he has the disposition of a clam, or he is so narrowminded as to view the world solely from the egoistic stand-point of his personal and material gain.

I am not blind to the charm of what is called "settled circumstances." Ah, life grows smooth and easy under them; the days, weeks, and years pass pleasantly; care and worry grow to be almost strangers, and from the comfortable retreat of self-satisfied repose and abandoned doubts the whirling world looks like a noisy, hustling, hustling, but safely-distant fairground. If, however, settled circumstances are accompanied by settled, or "set," ideas,-which is sometimes the case,-then calmness turns into torpidity, rest into dullness, and repose into stagnation, which is a symptom of decay.

Ab. we wish to remain young, and rightly so. That vain and shallow people resort to paint, powder, and enamels in this desire does not make the desire itself ridiculous, but only their low conception of youth, which stops at and stoops to the merely physical aspect of it. The desire to remain young is legitimate; is one of those blessed wishes which carry their fulfillment in themselves, and I hope this beautiful wish is common to all of us. But we must realize the sternness of Nature! It cannot be cheated! However skillfully the lotions, potions, paints, and powders be compounded; however adroit and well contrived be the sophisms by which we turn our sins into necessities, expediencies, mere foihles, or innocnous diversions -Bios Logos is inexorably just! He insists upon payment with large interest for every deht our self-indulgence may have incurred, hat he metes out a-high reward for every virtue we have made onr own. Thus, if we aspire to the prize of life-long spiritual youth,and this is never totally separate from a partial physical reflex.-we have to renounce certain privileges of old age, while still heeding and discharging its

This may be done, or it may not be done; it is left to our own sweet will and pleasure, I believe. If it is done, our environment will be happy while we live, and will regard our final demise as a much lamented and regretted, but purely physical, incident. If it is not done, our environment deserves no reproach for regarding our death as the means of removing a traditionally-revered obstacle in the path of spiritual

Let me illustrate this hy my own three masters.

#### MOSCHELES

When I met Moscheles he had lived short sixty. five years. Yet he was so old at that age that he regarded Beethoven as the absolute, irrevocable, and final end of all music. To his mind Beethoven himself had proved it, because the works of his last period. which we regard as the prophetic one, were senile and confused, - so Moscheles said. Of Schumann he thought that he was "not without talent," hut people who can technically master his "things "may as well play something better." Chopin was, in his opinion, "gone daft," talented beyond a doubt, but completely erazy! Moscheles was a dear old man in many respects, a lovable old man, but distinctly an old man, KTILLAK.

My next master was Theodor Kullak; he had the strange peculiarity of getting old every year about the end of March, when the season's work began to tell on him. Then it was Bach, Bach, Bach, and some Mozart, at times even Hummel that we had to play. But when we returned from vacation and most of us brought some new work hy a new or little-known composer, along, to ohtain Kullak's well-weighed and just opinion,-why, we found that he knew them all, mostly by memory, and that he knew and recommended some other work hy the same man, which we had never heard of. He was always years and years ahead of all of us. One sad day, when Moszkowski told me of Knllak's sudden death, my first words, after the violence of the unexpected shock had subsided, were: "and so young!" And it was not until we found it in the cyclopedia that we realized his age to have been-after all-sixty-four! Ah, what an enthusiast he was for the new in art, as well as for the old masters! And how closely this enthusiasm has brought us together, the master and his worshipers,-I say: his worshipers,-how we loved him, and how we to this day instinctively regulate our musical doings by the thought: What would Master Kullak say? He is not dead, he is merely absent.

LISTT.

Coming to Liszt, I met the youngest person I ever saw. He was so young that old people did not even interest him, lest their age, like his own, was a mere concomitant, a physical incident, say, like a shorter limb or differently-colored eyes. He was conversant with the oldest of the old, with the newest of the new, in music, in books, in the achievements of science, in all art. He had the widest circle of interest of any man, I believe, in all history. He spent his cigars and his money among his poorer students with the light-hearted generosity of a fellow-student. He was the hrightest and wittiest among us, the noblest, the loftiest, the most lovable, sympathetic, co-rejoicing, co suffering friend one could yearn for; he was deeply interested in our little affairs de caur, in our studentpranks,-ah, he was young despite his nearly seventy rears, and he remained young to his death.

Now, what kept the latter two masters so young, while the first one grew so old? It was their willingness to renounce that tacitly-admitted privilege of old age to prescribe to youth how things should be done, instead of merely advising. They both realized the fact that each time has its own spirit; that to share this spirit means to live in that time; and that to retire from it, or oppose it, means death, spiritually first, and literally soon after. They chose the former,

#### OPPOSITION TO WAGNED

When Wagner's art began to claim attention, it encountered a perfect cyclone of opposition, a cyclone which did not stop at the art-works, but threatened the master's person as well. His works were not declined by a tacit denial of approval, as was and still is the customary mode of public refusal or discouragement, and as we can see it practiced every season on a considerable number of operas, plays, concertists, etc. No; Wagner's works were vilified, abused, scoffed at in most reprehensible terms; the opponents wished Wagner to be sent to a lunatic asylum, to jail, to the penitentiary, and what-not!

But who were the enemies? They were men whom the French would call "arrirées," which means that in one way or another they were safely landed in sinecures, offices, reputations, settled circumstances, plus set ideas. They ruminated what they had learned thirty to forty years before, and had never understood that a thing need not be bad, just because it is different from precedent. There were, of course, also those who merely joined the chorus of invectives because circumstance had made them dependent upon one of the leaders of the chorus, and not to join it might-I cannot say: should-have caused the losing

urred to Wagner's enemies that an idea

only if the original idea is imperfectly formulated. which, however was not Wagner's case; for he em hodied his views and principles in works of such stupendous artistic power, of such philosophical weight, and of such masterly workmanship as to entitle them to a place of honor among the world's most exquisite and enduring spiritual enrichments. His enemies, however, had moved so long in the ruts of conventional traditions that they could not free their minds of preconceived requirements, suppositions, and expectations, however unjust and unwarranted they were; and this is an unequivocal symptom of old age, mentally

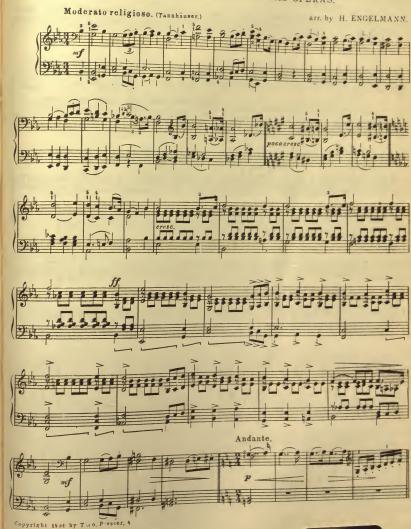
Young Germany, however, and the thousands of young foreigners-like myself-who studied in Germany, they embraced Wagner's art with such fervor as to quickly break down the board fence of prejudice, erected and, of course, defended by the old fogies. Ah, it was a great fight! A fight that meant expulsion from a safe position, or from the Royal Institute, with its consequent struggles and miscry, to many; a fight which called into action the best that was in a man: a fight for an ideal, than which there is no nobler cause; it was a fight for the rights of the living generation against the, surely not intended, tyranny of the dead! And while the decrepit enemies may have seen nothing but disgrace in their defeat, the younger side of the participants have learned a lasting lesson from their victory! I have remained in more or less close touch with the "crazy fanatics,"-as the old fogies used to call us,-and therefore I speak knowingly when I say that we all learned a great lesson in this fight; a lesson which bore the fruit that, in spite of our enthusiastic love and admiration for Wagner, we did not regard him "as the absolute, irrevocable, and final end of all music"-as Moscheles regarded Beethoven-but that we kept our minds and hearts just as widely open for Brahms, Tschaikowski, Cour Frank Richard Strauss and for the rising generation, among whom I noticed quite a number of "whelps" that hid fair to convince us some day that they were "lion-whelps."

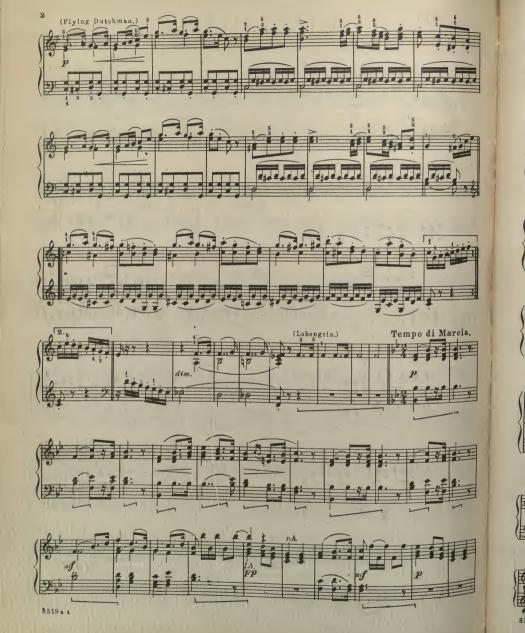
Truth is but one, but its expressions are many. The more of these expressions you grasp, the nearer you come to Truth. If you wish to avoid the gravest of all mistakes in this matter, the one most pregnant with disastrous results, you must not judge a new thought from the stand-point of your own material interest; rather try to reconcile your material interest with the new thought, for this will keep you young! In facing a new art-work do not expect it to tell you the story which you know already, or which you believe to surmise, or which you should like to hear; but try to get en rapport with the artist, to under stand what he wishes to convey to you. It will be better than what you expected, in most cases. If he tells his story well, he is a master! But if you think that he did not-the fault may not be his. It may be that his new way of telling it bewildered you, and that you may need a repetition or two before you understand it. Remember that the best things of life never fling themselves at you, but that you must woo

and win them. And now-God speed your way into Wagner's art! Just keep in mind that this master's name is Wagner, not Beethoven! Do not express your opinion before having reflected that the world, your whole contemporary world, has judged. This need not intimidate your judgment any more than it did Wagner's own; but it must govern your mode of forming an opinion, as it did his, and that of all truthful and sincere people. How I envy yon, those who face Wagner's works for the first time! To be sure, they have not paled on me; but the thrill of delirions rapture which the first touch imparts is something which, in all substantial things, must give way to a more earnest and penetrating appreciation. Still-I envy you, I covet this delirinm Whenever I hear one of his works after a panse of a few seasons, I experience a pretty fair echo of this condition, and hence I know that this thrill of joy, of intoxicating exnberance-or as I said: this delirinm cannot be killed, except by its own progeny, and then of rapture—is well worth the envy of an appreciator. Nº 3319

### WAGNER FANTASIE

ON POPULAR MELODIES FROM HIS OPERAS.



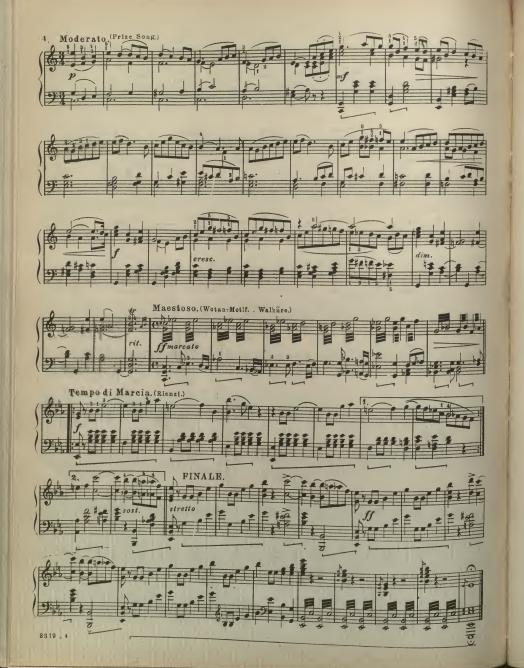


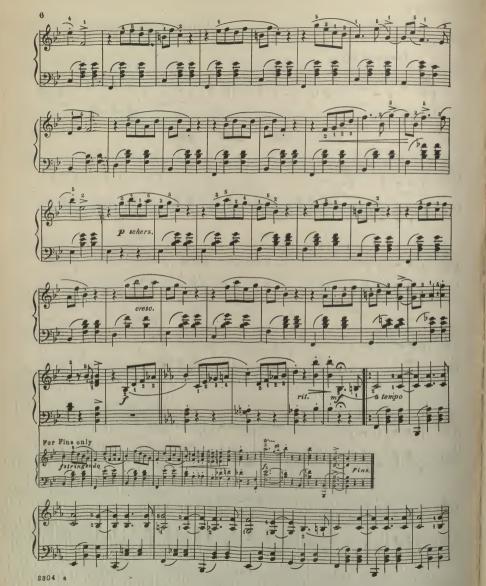


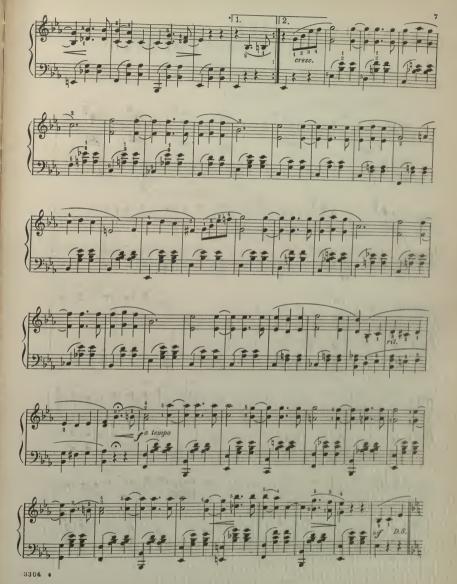




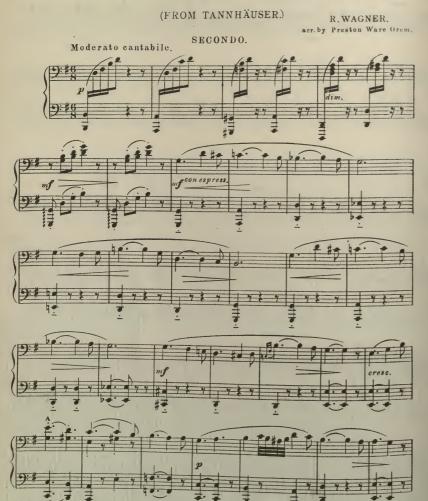
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### Nº 3327"O THOU SUBLIME, SWEET EVENING STAR!"



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# Nº 3327 O THOU SUBLIME, SWEET EVENING STAR!"







12 Nº 3328

### SPINNING SONG

FROM

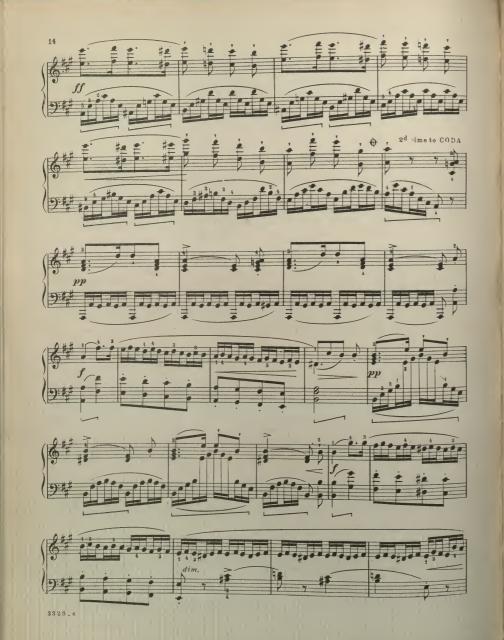
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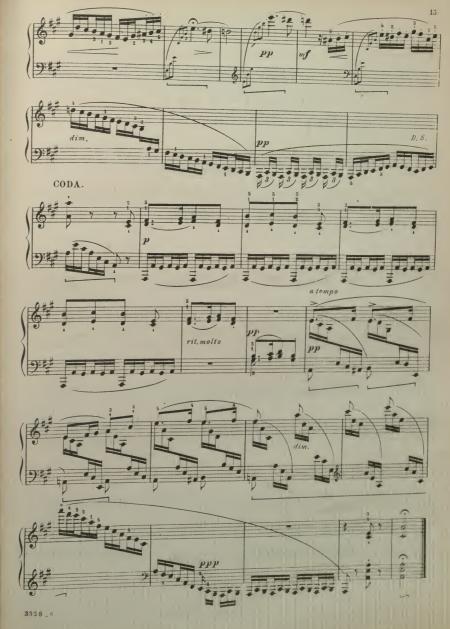
Edited by Preston Ware Orem.

RICHARD WAGNER.

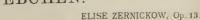








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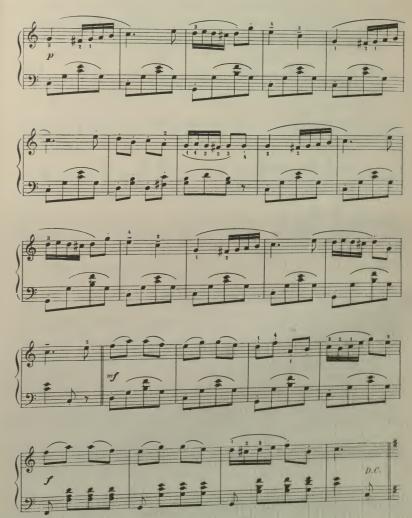










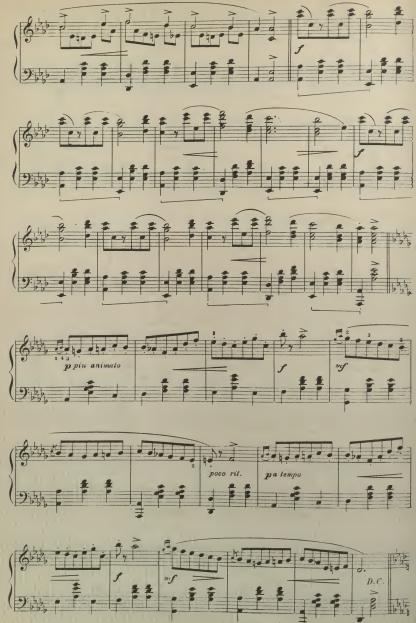


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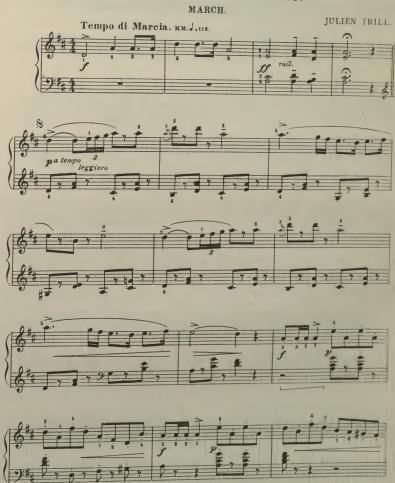




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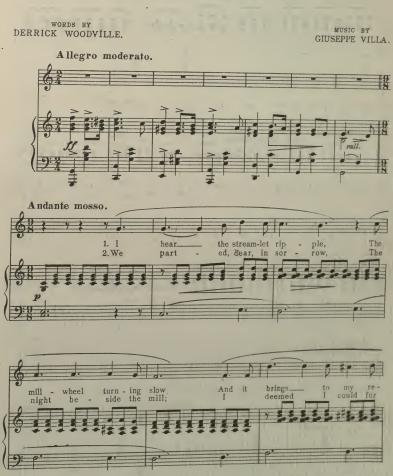
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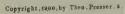
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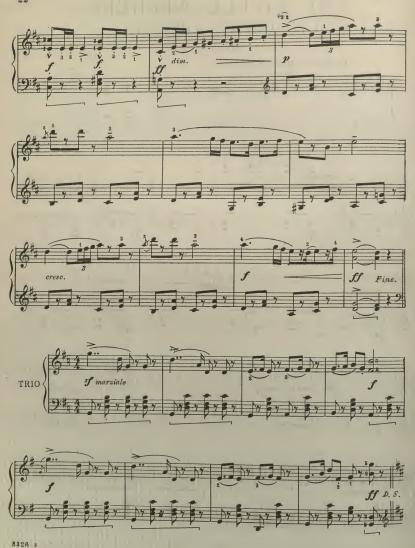


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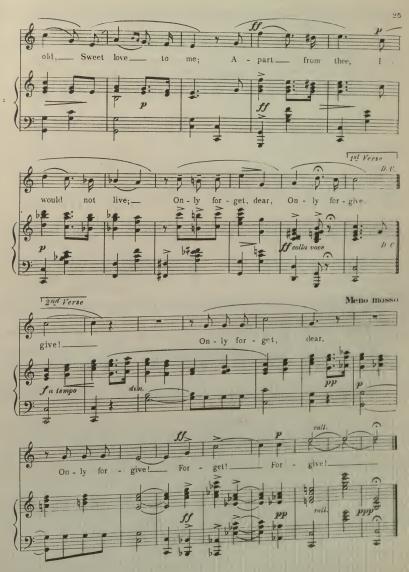


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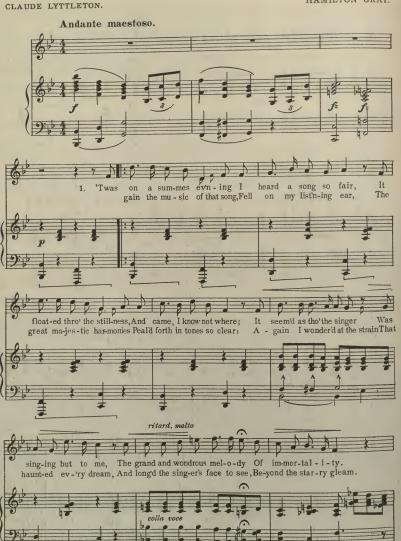


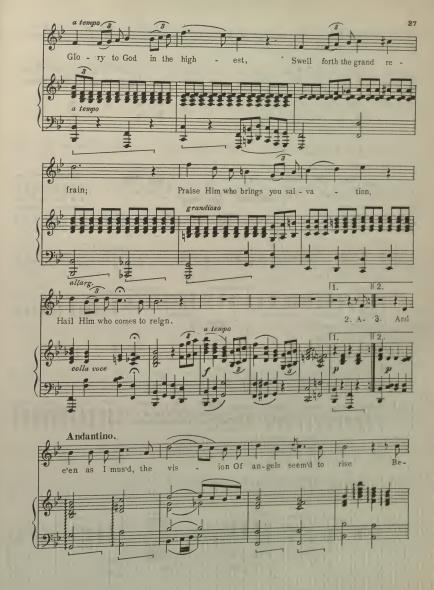


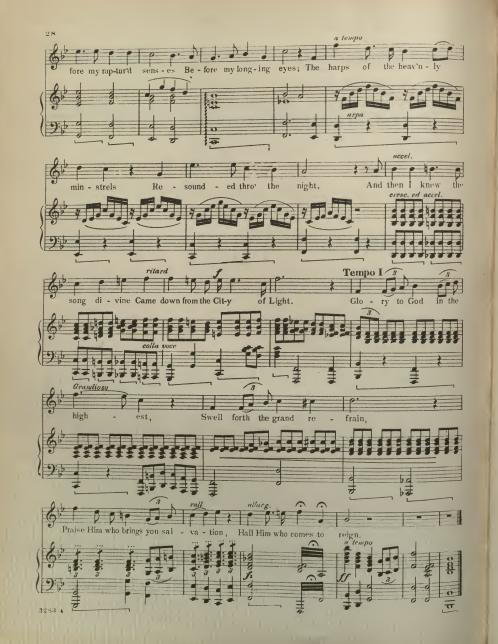




HAMILTON GRAY.







### **OUTLINE SKETCH** OF WAGNER'S WORKS.....



By F. S. LAW.

THE first two operas which Wagner wrote-"THE pears to bear him away. After disclosing his name FAIRIES" and "THE LOVE-VETO"—can be dismissed and mission to the whole court assembled, he leaves, with short shrift as being what he ealled youthful sins. The first was never produced during his life-time, and had been thus transformed by the sorcery of Ortrude. the second survived only one performance, at Magdehurg, in 1836. They showed no particular originality, Brittany, who has been sent to Ireland to bring Isolde, but were largely echoes of the prevailing taste of the

"RIENZI" was modeled after the grandiose style of Spontini and Meyerheer, and shows but few traces of Morold, and for revenge she commands her maid, the future Wagner. The story is taken from Bulwer's Brangaene, to prepare a poisoned draught, of which novel of the same name. Rienzi's sister, Irene, who she drinks after he has partaken. Brangaene, howis hetrothed to Adriano, is victim to an attempted ahseeks revenge by raising an insurrection against the a false friend, Melot, their secret is disclosed to the nobles, and for a time is successful. His followers king. Tristan, overcome by remorse, allows Melot to finally turn against him; they set fire to Rome, and deal him a murderous blow, from which he finally

"THE FLYING DUTCHMAN" ("Der Fliegende Holländer") was inspired by a stormy passage over the North Sea on Wagner's journey to England in 1839. For blasphemy the Dutch captain, Vanderdecken, is Wagner's operas in not being founded upon a legend condemned to cruise until he find a woman who shall prove true to him through every trial. In Senta, daughter of the Norwegian sea-captain, Daland, he helieves that he has found the object of his quest. Full of sympathy for his unhappy fate, she pledges herself to him unreservedly and renounces her former is to be held the next day, St. John's Day, and Poguer as if fintters away and is guided to Brünnhilde's rock, lover, Erik, in an interview which the Dutchman sees announces that his daughter's hand shall be awarded passes triumphantly through the flames, and wakens from a distance and misunderstands. Believing she the successful competitor. Walter applies for admiss her with a kiss. means to ahandon him for Erik, he sets off to sea, sion into the guild and is examined by his rival, Beckheedless of Senta's entreaties. Determined to prove her devotion, she leaps into the sea: the vessel technical rules of versification. Hans Sachs, the coberumbles and disappears, while the glorified forms of the lovers are seen transfigured in the clouds.

"TANNHAUSER" opens with a scene in the Venusberg, the suhterranean abode of Venus, the heathen Goddess of Love. Tannhäuser, a knight of Thuringia. is, for a time, a willing captive to her charms. He finally breaks her power, reaches the outer world, and finds his way to the tournament of minstrels at the Warthurg. There he is welcomed by the Landgrave and his neice Elizaheth, who has long felt a tender regard for Tannhäuser. Carried away by the excitement of the tournament, he audaciously sings the praise of Venus and acknowledges having been her guest in the Venusberg. He is only saved from instant death at the hands of the outraged knights hy the prayers of Elizabeth. He is persuaded to make a pilgrimage to Rome and implore pardon from the Holy Father. Six months later he returns, haggard resolved to seek refuge with Venus. His friend Wolfram points to the funeral procession of Elizabeth. who has died while praying for him. Overcome with

"LOHENGRIN." Lohengrin, a knight of the Holy Grail, appears in a hoat drawn hy a swan. He comes for the purpose of defending Elsa, Princess of Brabant. his wife, Ortrude, that Elsa has murdered her young

first changing the swan into the young prince, who

"TRISTAN UND ISOLDE" tells the story of Tristan, of the Irish princess, as bride to his uncle, old King by pity, endeavors to save Siegmund, but fails: Wotar Mark, of Cornwall. Isolde is constrained to yield from reasons of state. Tristan has killed her betrothed. ever, instead of poison has mingled a love-potion duction by Orsini, a dissolute Roman noble. Rienzi which makes them lovers. Through the treachery of dare approach her. Rienzi, with Irene and Adriano, perishes in the flames. dies, but not before he has been horne to his home in Brittany by his faithful servant. Kurwenal. There Isolde finds him, and expires over his dead body.

"DIE MEISTERSINGER" is an exception to most of or myth. The scene is laid in Nuremberg during the falls burning hot on his finger. He involuntarily puts sixteenth century. Walter von Stolzing, a youth of it in his mouth and the taste of the blood gives him noble hirth, is in love with Eva, daughter of the rich knowledge of bird speech. Listening to a bird, he goldsmith, Pogner, who is an enthusiastic member of hears a song telling of a heautiful woman asleep on the guild of master-singers. A competition of singers the mountain surrounded by fire. He follows the bird messer, but fulls on account of his ignorance of the Gods") shows Siegfried, who has left Brinnhilde for bler-poet, feels kindly toward Walter and takes him into his house and instructs him in the laws of poetical art. The song which Walter writes is left on the brother, Hagen. Gutrune serves Siegfried with a table; Beckmesser enters and possesses himself of it, thinking that it has been written by Sachs. He attempts to sing it at the competition, but fulls lamentably and is hooted from the place, leaving Walter the

music-dramas based upon Germanic and Scandinavian perate at his seeming treachers, conspires with Cumlegends which relate to prehistoric periods.

"DAS RHEINGOID" shows the three Rhine nymphs faithful to the command of their master, the god Wotan, guarding the gold at the bottom of the Rhine. A ring forged from this magie gold confers absolute power on its possessor, but it can only be secured by first throwing the fatal ring into the Rhine, thus reone who is willing to renounce love for power. The storing it to the Rhine nymph. The flames of the dwarf. Alberich. a Nibelung, makes this renunciation pyre mount to Walhalla; it is consumed and the gods and worn; absolution has been denied and he has and seizes the gold in spite of the efforts of its are dethroned. guardians. Wotan has commanded the giants, Fafner and Fasolt, to build him a palace, Walhalla, promising, as reward, the beautiful Freia, Goddess of Love We find the knights of the Holy Grail in deep distress remorse and crying for pardon, he sinks dead at the and Beauty, a promise which he has no intention of Their head. Amfortas, is suffering from a grievens fulfilling. The giants at first insist upon the reward wound inflicted by the magician Klingsor, who promised, but, moved by the cunning fire god Loge, tempted him, through the command Kundry, to a agree to give up Freia for the treasures amassed by Alberich, who, in virtue of his magic ring, has made ean only be healed by one who is guilcless and pure from the charge made by Frederick of Telramund and vassals of his hrother Nihelungs. Wotan and Loge in heart and body. Such a one Parestal proves to be descend to his retreat (Nibelheim) below the earth, and He withstands the term tation to which Amfortas sucbrother, heir to the kingdom. He defeats Frederick by trickery dispossess him of the ring. They thus be cumbed, sparras Kundry, and regains from Klingson in combat and marries Elsa, first exacting from her come masters of his treasures, including the ring and a the sacred spear with which Amfortan was avounded a promise never to ask his name nor whence he comes. tarnhelm (magic helmet) which allows its wearer to be. A touch of the spear on Ambertas's as heals the This promise she fails to keep, and the swan reap-come invisible or to assume any shape he chooses. Al-wound, while Kursiry size rejectant at Paradal's feet.

herich, goaded to madness, puts a curse on the ring, declaring it will bring death to him who owns it. Wotan intends keeping the ring, but is forced to yield it up to the giants, who, in turn, fight for its possession and Fafner slays Fasolt.

"DIE WALEURE" ("The Valkyries") relates the story of Wotan's two children by an earthly mother, Siegmund and Sieglinda. The brother and sister are twins, but have been separated since birth and know nothing of each other until they meet by chance in Sieglinda's home, where she leads an unhappy life with a hrutal hushand, Hunding. At her marriage Wotan appeared and thrust a sword into the huge ash-tree which stands in the center of her dwelling saying that it would bring victory to the man who should be strong enough to withdraw it. Siegmund is a fugitive and unarmed; threatened by Hunding, he releases the sword with a mighty effort and flees with Sieglinda. Frieka, Wotan's wife and the Goddess of Marriage, is outraged at this violation of marriage vows, and forces Wotan to withdraw his protection from Siegmund. Brünnhilde, the Valkyrie, touched suddenly appears, breaks the hero's sword by a touch of his spear, and Siegmund falls an easy prey to Hunding. As punishment for Brünnhilde's disobedience, Wotan easts her into a deep sleep, but for a partial protection, surrounds the place of her slumber with inextinguishable flames, so that none but a hero may

"SIEGFRIED" opens with a scene in the cave where Mime, the dwarf, brother of Alberich, has brought up the young Siegfried, son of Siegmund and Sieglinda, Siegfried succeeds in forging together the fragments of his father's sword and with it kills Pafner, who has taken the form of a dragon, and takes possession of the ring and the tarnhelm, though ignorant of their value. In the conflict a drop of the dragon's blood

"DIE Götterdammerung" | 'The Twilight of the a time, journeying in search of adventure. On the shores of the Rhine in the palace of the Gibichungs. he meets Gunther, his sister Gutrune, and their halfin love with her. They then tell him the story of Brünnhilde on the eliff surrounded by flames, and he volunteers to find her and bring her as a bride to Gunther. This he does, as uming Gunther's form "The Ring of the Ninel,UNGS" is a cyclus of four through the power of the tarnhelm. Brünnhilde, desther and Hagen to kill Singfried. lingen, whose object is to gain possession of the ring, stabs him in the back, and in death the memory of Brünnhilde returns to him. She then realizes that she has been deceived

"PARSIFAL." Wagner's an an-song is closely allied to "Lohengrin," since Par- I is Lohengrin's father momentary forcetfulness of his duty. This wound

work of art must conform before it can establish a claim to rank with the world's great art-treasures. It is universally recognized that form is an essential in all art, which is only another way of saving that ort has certain limitations.

LIMITATIONS OF MUSIC

One of the most necessary limitations of music is rhythm, nsing the word in its widest sense, so as to include, not only the primary conception of rhythm as the recurrence of accents at equal intervals, but the balance of motives, phrases, etc., that make a melodic form-the order and succession and regulation of themes that make a cyclic form, and the gradual piling up of climax on climax until the supreme climay of an opera or oratorio is reached. Each one of these rhythmic links is necessary to the construction of the chain: the loss of one will vitally affect the whole structure

Melody conforming to rhythmic laws is an essential of music; that is, melody so constructed that the mind recognizes proportion and halance among its various phrases, a definite relation and sequence of its parts that satisfy the instinct that demands that the beginning, the middle, and the end shall mark the perfect whole, a condition of things that the so-named ontinnous melody" cannot fulfill. "Continnons melody" is a sort of musical panorama. Like the pictorial panorama, it presents a series of rapidly anishing impressions that have neither beginning nor end, hut only "middle"; that is, the fragment that at each moment occupies the ear, in the one case, the eye in the other.

Among the things that make form so necessary in music, its evanescence stands foremost. When looking at a painting the eye can rest at will on any point and return to it as often as desired, hut the "art whose essence is the flight of time" does not permit of this deliberation; hence in its "forms" it has been found necessary to make large demands on memory and anticipation, and has restricted the number of its themes or parts so as not to overtax memoryand to arrange their sequence as not to disappoint anticipation. Of course, there may be people-doubt less are-to whom a panorama will give more pleasure than the most perfect specimen of the painter's art. "Continuous melody" may have some qualities that make it valuable; but these qualities, whatever they may he, are not musical, or, if they are, it is only in the sense that Walt Whitman's writings are poetry; that is, the ore is there, but it awaits the smelting and refining processes and the craft that can impress it with heautiful forms.

POETRY, PAINTING, AND MUSIC COMBINED IN THE WAGNER DRAMA.

Much has been said and written about the Wagnerian opera being a fusing together of the three arts of poetry, painting, and music, which, like many chemical compounds, "exhibits" qualities that cannot be found in the elements. It may be safely asserted that, in such a combination, all the component arts are bound to suffer; that is, the highest qualities any art can exhibit are only possible when it alone claims the brook no divided allegiance. The conditions of the less as to theories of art. The theories get themselves

stage are such that the realization of such an idea is

First as to the painting. No one will pretend to say that there is anything in common between the art of scene painting and the art of painting. Their aims and methods are so much at variance that there is not one canon of the one that will apply to the other, Therefore painting, as a great art, cannot be brought into partnership with poetry and music, at least on the

Next as to the poetry. It may sound treasonable to say that there are certain ranges of poetry that could only suffer loss by being joined to music. The fittest poetry for music is the lyric. Now, although we speak of the opera as the lyric stage, there is a vast amount of so-called "poetry" sung in it that can hardly he called "lyric" by the most violent wrench ing of the word. It may be didactic or hortstory or minatory, or declamatory, or a dozen other things: hut, in even the best librettos, there are long reaches of the most prosaic prose that it is impossible to do without, owing to the exigencies of the story-the action, the situation, and so on; therefore the union does not offer the highest possibilities to the poet, except, perhaps, in "spots," and the possibilities it offers are at hest lyrical, which is universally admitted to he not the highest range of poetry.

Last of all, the music. If this is great music, it, like Aaron's rod, will swallow the others, so they will never be missed. There is nothing very striking in the "words" of Agatha's solilogny, nor need the scenery be of exceeding effectiveness, with "practicahle" clouds sailing across the moon. Yet who, with any sense of music, or romance, or sympathy, has not been stirred to the dep.hs hy this wonderful scene, in which emotions ranging from quiet melancholy to exultant joy are expressed in music-so true to the passions it portrays, yet so instinct with beauty, melody, and form that, forgetting the stage and its painted accessories, the imagination erects and furnishes a stage beyond the skill of the carpenter and

I will not undertake to say that there are not in Wagner's operas scenes that can fire the imagination like the great scene in "Der Freischütz." It may be my misfortune, but I am always painfully conscious of what is going on on the stage-possibly a little ennuied by it, hnt never "rapt" away from all other considerations by the music. Of course, this mayvery likely is-only a "personal equation." Still, as this form of opera is deliberately constructed on the theory that these three arts must be subordinated each to the other, it is evident that the combination does not offer the highest possibilities for the composition of great art-music.

AN ESTHETIC ERROR.

If the foregoing deductions are true, they may serve to establish the contention that this attempted fusion is an esthetic error, because it precludes each one of the arts from reaching its highest plane, owing to the necessity of mntnal subordination.

There are many minor points of which the estbetic value might be questioned, hut they are rather matters of personal taste than questions about which any appeal to recognized principles may be made; such, for example, as the feeling of monotony that results from the too frequent employment of certain forms of accompaniment, and tricks of instrumentation-like the tremolo of the strings, punctuated by hlasts from

Gurney, in his celebrated work "The Power of Sound," quotes a long passage of "endless melody" from "Lohengrin" which is sustained by a tremolo of the strings on a diminished seventh chord. Then he inverts and otherwise changes the intervals of the "melody" to show that it is so utterly wanting in design as to sound equally well one way as another.

It cannot too often be maisted on that no great work was ever wrought as the result of a theory. Great art-works justify themselves and are very care-

made afterward when men try to account for the nor tents of genius. It is very doubtful if Shakespears could have written any one of the commentaries on his own works that have appeared since his time; indeed, it is likely he would be very much astonished to dis cover what profound theories of art he possessed with out suspecting their existence.

After all that may be said or written, the fact remains that to many this art-form devised by Wagner is full of meaning, and that it marks a distinct ad vance in the art of at least dramatic mucle. There at us who are here fifty years from now will be in a much better position to judge than we for "Time is the old instice that tries all offenders" He takes a tlere is never any appeal from them

#### THE TRUE SPIRIT IN ADVANCED STUDY

BY HENRY C. LAHEE.

THERE never was any lack of ambition in the Amer ican student, no matter whether his subject of study was law, medicine, music, or something else; but there has always been and there probably always will be, a great tendency to overestimate his own shility at an early point in his career.

Music students always have been thoroughly in earnest, and they have studied at their homes to the bust possible advantage. Now, when they seek some great musical center, they go "just for the advertising," or "to get a few points,"-not to learn of course, after having achieved so much eminence a ready. They do not fully grasp the fact that a musical center is a place in which a great many musicians of high education and long experience form the nucleus of musical society, and that the musical standard in that center is formed by their opinions and largely by their attainments and is correspondingly high.

The music student, newly arrived, has become accustomed to a certain standard considerably lower than that of the place to which he goes "to get points," and he does not realize the distance, and the attendant difficulties, which lie between the standard to which he has become accustomed and that with which he has come in touch. Much less is be able to form a true estimate of the highest possibilities of the art He does not appreciate the labor involved in the difference of finish and interpretation between a per formance of a given work such as he, even if he has been the best performer in his native place, may be able to give, and that which he may have heard, the same work, by such an artist as Paderenakl, for

Every student knows the saying "Art is long, but life is short," and yet the majority expect to know all that there is in a very few years.

It is only by constant application and study that the musical art unfolds itself to the student, and gives force to the paradox "the more you learn, the less you know," so that one can readily understand that there is no place for conceit or vanity in the make-up of a true artist.

The newly-arrived student generally resents the suggestion that there is anything of an elementary nature for him to learn. He wants his teacher to teach him certain things which he himself has decided he would like to know, and when the teacher explains to him that in order to reach those little things, those "points,"-he must begin to re-lay his foundation, he intensely mortified. Sometimes he leaves that teacher abruptly and goes in search of one who cares less for his art than for a new pupil, or who is willing to use diplomacy and fiattery in order to gain his point. Sometimes he accepts the advice of his teacher, grasps the idea that he is simply entering upon a new phase of his career, and decides to take advantage of all that he can see and hear. He will soon realize that he has much to learn, and that, while his teacher is imparting to him valuable instruction, his education depends almost as much upon what he can are and hear among musicians and in concert rooms.

### Popularization of Wagner's Music.

By W. J. HENDERSON. Verrerrerrerrerrerrer

Wagner is far more easy of solution in these days lini, Donizetti, and their kind. It has never occurred than it was a quarter of a century ago. Nevertheless no rigid rule can be laid down for this operation. The conditions are so widely different in different places that various methods must be found. The ideal audience to which to address the message of Wagner is one which has never beard any opera and has no acquaintance with any form of drama employing music. There is no difficulty at all in popularizing Wagner among people of this sort, and the ease with which he conquers is dependent everywhere upon the amount of musical prejudgment against which he has to content. It is a common saying that people bave to be educated up to Wagner. The truth is precisely the opposite. To persons who bave no musical predilections at all Wagner makes himself instantaneously comprehensible. The lion in bis path is a conception of the lyric drama founded upon the old-fashioned opera, which causes an attempt to measure him by its standard. In a deeply interesting letter to Herr von Zigesar, written in September, 1850, Wagner said:

"An audience which assembles in a fair mood is satisfied as soon as it distinctly understands what is going forward, and it is a great mistake to think that a theatrical audience must have a special knowledge of music in order to receive the right impression of a musical drama. To this entirely erroneous opinion we have been hrought by the fact that in opera music merely a means for the display of the music. Music, on the contrary, should do no more than contribute its full share toward making the drama clearly and quickly comprehensible at every moment. While listening to a good—that is, a rational—opera people should, so to speak, not think of the music at all, hut only feel it in an unconscious manner, while their fullest sympathy should be wholly occupied by the action represented. Every audience which has an uncorrupted sense and a human heart is therefore welcome to me as long as I may be certain that the dramatic action is made more immediately comprensihle and moving hy the music instead of being

By "an uncorrupted sense" Wagner meant a perfect freedom from preformed conceptions of what his artistic offering ought to be. The extract quoted explains the correct attitude toward Wagner's works as nothing of mine could He chiects to the awarding of the first consideration to music. This he holds to be but one, though perhaps the most potent, of the means of expression at the disposal of the lyric dramatist: but it is a means, and not the end. Therefore the first of all steps in the popularization of Wagner's works is to induce the auditor to go to the theater expecting, not to hear music, but to witness a drama. For this reason all writers on music-critics, historians, or what-not-should persist in describing the works of Wagner as dramas. The title opera should never be applied to them, and there should be an unending twenty to twenty-five have told me that they reeffort to presnade the public to discriminate between these dramas and the operas of the old sort. Programs should always announce these works as drames and nothing should be omitted which could tend to lead the minds of persons long habituated to old-fashioned opera and to simple musical entertainments to understand that Wagner offers neither the one nor the other

Who is it that finds himself unable to appreciate or to comprehend the works of Wagner? Invariably the person who has gone to the opera-house for twenty-

THE problem of how to popularize the music of five years or more to hear the operas of Rossini, Belto this man that an opera is a play. He has looked upon it as a purely musical entertainment in which the story exists simply as an excuse for the wearing of pretty eostumes and the introduction of graceful action in the love-duets. The libretto is for him just a peg to hang sweet songs on. The recitatives do not concern him. He does not read the libretto, and he says that opera should always be given in a foreign tongue because the libretti are so silly that they will not bear translating. It never occurs to him that these libretti sound silly to the people in whose tongues they are written, and that therefore they ought not to exist at ali. It never strikes him that operas could be made consistent dramas, for be has never thought of them as dramas.

Now, when this man goes, for the first time, to hear a Wagner work he finds that it is not a merely-musical entertainment, but that something serious is going forward on the stage.. He has not read the libretto and he does not know what it is all about. That ouzzles him. Then no one comes down to the footlights to sing a solo. There are no quartets. There is hallet. There are no pretty songs. There are no feats of vocal agility by the colofature soprano. The man is wholly at sea, and, measuring Wagner by the standards of his dear old operatic-concert show, he pronounces him a dull, beavy, pretentious nuisance, I never attended an attempted performance of Wagner has wrongly been made the aim, while the drama was in the City of Mexico I do not know whether there has ever been any: but the public of that city has feasted for many years on the lowest grade of Italian opera, and its attitude toward Wagner would be about such as I have described. This attitude, too, was that of the typical German city in Wagner's early years, and that is wby it took him half a life-time to get so much as a fair hearing in his native land. His success in America was far more rapid, simply because be had here to combat fewer traditions of a musical

> What is the record of those who began their operation experience in New York in the period of the reign of German opera at the Metropolitan? I am acquainted with scores of young people who began to go to the opera in the days when Lehmann and Fischer and Alvary and Seidl were offering vitally strong interpretations of the Wagner dramas. All these young people founded their conceptions of "opera" on those performances. When the German seasons came to an end and Mr. Grau offered some of the old Italian operas performed in the traditional Italian manner, what did these young people do? They laughed. A lot of them bave now been educated up to "Les Huguenots" and "Il Trovatore," and "Manon." they cannot be educated up to "La Favorita" or "Robert le Diahle" or "La Sonnamhula." These operas, which were among the joys of our fathers, are buried, so far as New York is concerned. It is an actual fact that charming young women of from garded "Lucia" and "La Traviata" as too utterly silly to occupy the attention of grown-np people, and they have admitted that during the performances of these works they could do nothing but laugh at the dramatic absordities.

> The fathers and mothers of these same young women think their daughters are musically eccentric, or they are laboring under the fond delusion that the dear children will some day recover from this "Wagner craze." The good fathers do not to this day see any

thought of it as a play, any more than they have thought of Manrico in "Il Trovatore" as a man torn by conflicting emotions, and hurdened with griefs Manrico is for them a tenor who sings high notes and most especially a high C. If he cannot do that, he is a failure. How are people with such conceptions of the duties of a tenor to he brought to a sympathetic understanding of a tragedy like "Tannbäuser"

I must confess that I do not know. But of this I am absolutely certain; that, when all these people are dead, there will be no trouble whatever about popularizing Wagner.

There is another obstacle to the spread of a love for the Wagner drama, and that is the universal miscon ception of the artistic possibilities of music. This misconception is like the other, founded entirely upon preconceived judgment. Beethoven's symphonies which are regarded as popular music in a musical city like New York, are approached only with a sense of duty in some little town where Francis Wilson's Operetta Company or Sousa's Band has heretofore provided the highest forms of music. And naturally people who have learned to understand by the term usic" coon-songs, dances, ballads, and comic opera will be puzzled and annoyed by the majestic thunders

of Wagner's tragic speech.

Constant hearing of good music is the only cure for this state of affairs. The older persons whose tastes are formed may thus he led gradually to understand that there is something else in music than ear tickling rhythms, and they may thus in the course of time reach sometaing like an appreciation of th expressive power of song when employed as speech transcendant. The younger elements of any popula tion, on the other band, will grow up on advanced music and on the dramas of Wagner. They will take in these things as easily as they do the tremendouslyadvanced requirements for entrance into college. We who graduated a quarter of a century ago shudder when we contemplate the present examinations. Our children dispose of them just as we disposed of ours before they were horn. Meanwhile there is just one thing to be done to popularize Wagner, and that is to iterate and reiterate the doctrine that a Wagner musicdrama is not a musical entertainment, but a play. Once let the public of any place get that idea thoroughly absorbed and there will be no further trouble about popularizing Wagner. There is altogether too much talk about "Wagner's music." Critics discuss it. Teachers point out its technical peculiarities. Lect urers perorate about it. People strum it at bome on the piano, or grind it out with one of the pianoplaying mechanisms. And when they go to the

theater they go to hear Wagner's music. Let us talk ahout Wagner's dramas. Let us remem her that the music is nothing more nor less than an interpretative instrument, and that it is no more the whole drama than is the performer of "Tannhäuser" or "Isolde." Constant harping on this string may do much toward tuning the public mind to the key in which it shall vibrate in accord with Wagner's art.

WAGNER does not stand alone. The fact that be was misunderstood by the German people, that even at the present day he receives from the great majority of educated people of his nation neither the consideration which he deserves nor the admiration and reverence due to his mighty genius, does not alter the fact that he, the latest of Germany's truly great ones. supplies the bond between the musician and the poet, two who had so long been striving in opposition to each other, hy creating the new dramatic form, the truest and proudest title of which would he "The German Drama.

We speak of the Greek drama, the English, the French, the Spanish drama, and with these names we indicate, not only the nationality of the author. but a definite, dramatic form by which each is distingnished. Henceforward we may fairly speak of the German drama; it is that which Wagner taught; it has proceeded out of the German spirit, and has taken form in the immortal creations of a German dramatic absurdities in "Lucia," for they have never poet wedded to music.-H. S. Chamberlain.

### SET OF THE PROPERTY OF THE PRO Organ and Choir.

#### Edited by EVERETT E, TRUETTE,

Melodia

Violone

Rourdon

Dulciana

TRANSCRIPTIONS FOR THE ORGAN FROM THE WORKS OF WAGNER

VORSPIEL to "Lohengrin," Stopped diapason .. 8 ft. Contrafagotto ... 16 ft. arranged by S. B. Whitney (Schmidt). Vorspiel to "Parsifal," ar-

ranged by Albrecht Hänlein (Schott) Vorspiel to "Tristan und Isolde," arranged hy A.

W. Gottschalg (Breitkopf ε d Härtel). "Elsa's Wedding Song to Münster," arranged by

Ernest Halven (Breitkopf and Härtel). Overture to "Tannhauser," arranged by S. P. Warren (Schirmer)

March and Chorus from "Tannhauser," arranged by

E. W. Lott (Ashdown). "Kaiser March," arranged by F. R. Adams

(Schmidt). "Wedding Processional" ("Lohengrin"), arranged

hy Everett E. Truette (Ditson). "Elizabeth's Prayer" ("Tannhäuser"), arranged hy

E. W. Lott (Ashdown). March from "Rienzi," arranged by Edgar S. Kelley

"Introduction and Bridal Chorus" from "Lohengrin," arranged by S. P. Warren (Schirmer)

"Siegfried Idyll," arranged by E. H. Lemare (Schott)

"Waldweben" ("Siegfried"), arranged by E. H. Lemare ((Schott))

"Good Friday Music," arranged by E. H. Lemare (Schott).

THE new organ (huilt NEW ORGAN IN hy George S. Hutchings SYMPHONY HALL, A Co.) in the new Symphony Hall, Boston, was BOSTON

formally "opened" by Mr I Wallace Goodrich October 25th. This instrument while much smaller than the original "Music Hall organ," is extremely effective and easily "fills" the hall The first Music Hall organ had eighty-nine speaking stops and four mannals, while this new instrument has hut fifty-eight speaking stops and three manuals. This difference in the size of the two instruments is noticeable only in the smaller variety of solo stops in the new organ.

One of the special features of the new organ is the large scale of the 32-feet open diapason in the pedalthe largest ever constructed. The lowest pipe is enormons, is made of wood (in two sections), and weighs half a ton. Incidentally it may be mentioned that a man can crawl into this pipe, turn around, and come ont again without any difficulty. The scales of all the heavy stops are from 15 to 30 per cent. larger organ.

#### GREAT ORGAN (SIXTEEN STOPS)

Open diapason16	ft.	Gross-flöte 4 ft.
1st open diapason. 8	+6	Twelfth 22/3"
2d open diapason 8	66	Fifteenth 2 "
Gross gamba 8	6+	MixtureVI rks.
Stopped diapason 8		ScharffIV rks.
Gross-flöte 8	66	Trumpet16 ft.
Gemshorn 8	1.6	Trumpet 8 "
Octave 4	44	Clarion 4 "

#### SWELL ORGAN (SEVENTEEN STOPS).

Bourdon16 ft.	Violina 4 ft.
Open diapason 8 "	Finte harmonique. 4 "
Salicional 8 "	Flantino 2 "
.Eoline 8 "	Mixture V rks.

Cornopean Vox celestis Snitz-flöte Oboe . Vox humana Concert-flute Octobe CHOIR ORGAN (NINE STOPS).

16 ft Flanto traverso . . 4 Fugara Piccolo Open diapasor Carinet Tremolo.

PEDAL ORGAN (FOURTEEN STOPS). Trombone Open diapason. Open diapason Octave Gedackt 'Cello

> Quinte Tromba Super-octave COUPLERS (TEN).

#### Operated by Oscillating Tablets.

Swell to	great	Choir to great.
Swell to	swell 4 ft.	Choir to great
Swell to	o swell16 "	Choir to pedal.
Swell to	o choir.	Great to swell.
Swell to	pedal.	Great to pedal.

16 "

#### COMBINATIONS (FIFTEEN).

#### buck Words Address No. of Oc

Five and release, oper-	Four and release, oper-
ating great and pedal.	ating choir and pedal.
Six and release, oper-	General release.
ating swell and pedal.	Pedal release.

#### PEDAL MOVEMENTS (SINTERN)

1, 2, 3, 4. Operating on	8. Great to pedal, re-
entire organ and affect-	versible.
ing such stops as may	9-12. Four and release
be desired.	on great, partially du-
5. Sforzando (full or-	plicating pistons.
gan).	13-16. Four and release
Relanced orescendo	on swell partially da.

7. Balanced swell pedal. plicating pistons. The organ is built with electro-pneumatic action throughout, with patented movable console having one hundred feet of free cable.

High wind pressures are used in divisions of the

	. BARNBY, "Blessed be the
A FEW CHRISTMAS	Lord God of Israel"; full
ANTHEMS	chorus or quartet with so-
OLD AND NEW.	prano solo (Schirmer).
	Chadwick, "O, Holy Child
of Bethlehem"; contra	lto solo and chorus or quartet

(Schmidtf Dressler, "The Chimes of Christmas Morn": soprano and tenor solos with chorus or quartet, violin

obligato (ad lib) (Diteon) Tonrs, "Sing, O Heavens"; soprano solo and chorus

Noyes, "Christmas Morn"; soprano and contralto solos, tenor and contralto dnet, and quartet (Ditson). Barnby, "The Grave of God"; tenor solo and chorus in utilizing the keyboard. On the organ not only

Stainer, "O Zion, that Bringest"; chorus or quartet (Novello)

Neidlinger, "O, Little Town of Bethlehem"; so prano solo and chorus or quartet (Schirmer). West, "O Come, Redeemer of Mankind"; soprand

and tenor solos and chorus or quartet (Novello) Bartlet, "The Babe of Bethlehem"; soprano solo and horus, with violin obligato (White-Smith Co.).

Stainer, "Mercy and Truth are Met Together": so prano solo and chorus or quartet (Novello) Marston, "The Star of Bethlehem"; soprano solo

and quartet or chorus (Schmidt). Gaul, "Sing, O Heavens"; soprano solo and chorus or quartet (Novello).

Barnby, "While Shepherds Watched"; soprano solo and chorus (Novello).

West, "With all Thy Hosts"; chorus (Novello). Watson, "Come Near Ye Nations"; chorus or quartet (Schmidt).

Schnecker, "Joy to the World"; soprano and tenor solos and chorus (Ditson).

Don't begin to play until you know that every stop which you wish drawn is drawn, and every one which you do not wish is "off." Don't begin to play nntil you know that the swell

pedal is just as you wish it. Don't jer' your head and shoulders when you play. Don't play one hand after the other.

Don't hold the pedal beyond its printed value. Don't gallop over an easy part and hesitate and stumble over the difficult parts

Don't attempt music which is too difficult for your canabilities

Don't play the same prelude every Sunday; in other words, don't improvise all your preludes. Don't overlook the rests which are printed in the music. They are there for a nurnose

Don't play all the pedal notes with the left foot.

ORGANS and organists have of late come in for a good QUALIFICATIONS share of general comment. OF AN ORGANIST. Some learned critics attack the instrument itself npor

acoustical grounds, and declare that it is an anomaly; others animadvert upon performers, and either cen sure them for want of earnestness in getting acquainted with their métier, or else condole with them upon the paltry remuneration which at hest falls to an organist's lot. There is, nevertheless, something so enthralling about organ-tone that, were not organstudy and practice hedged about with so much difficulty, the so-called "king of instruments" might boast the greatest number of devotees of all instruments As it is, no matter how strong are our first youthful impressions of its grandeur and apparently illimitable resonrees, very few students go in seriously for organplaying; or, ere they tackle the subject, pause to think if they have the mental and physical qualifications which go to make a really successful organist Consequently, onr church services are principally presided over by the "piano-organist," who is largely responsible for the abuse which is often poured upon a noble instrument which, in the hands of an expert, is capable of the most impressive effect.

Let us consider, then, briefly those qualifications which are particularly indispensable in the art of

MENTAL QUALIFICATIONS OF AN ORGANIST.

To begin with, the organ is a most complex instrument; it is, in fact, an attempt to bring the tone quality of many instruments within the reach of one performer. It is true that on the pianoforte, for instance, execution, technic, tone, and the intelligent and sympathetic "reading" of a piece all go to contribute to the success of a pianist. But these matters lie "beneath the fingers," so to speak, of the executant, and depend upon his own judgment and ability must the hards be prepared to play music which

### THE ETUDE

makes as great demand upon the performer as any that has been written for the pianoforte, hat the mind of the player must ever be I laced upon the mechanism proper of his instrument. So, three to five manuals and pedals with their respective troops of stops, the manipulation of composition pedals, and the keeping a "free foot" for the shutting and opening the swell are matters which considerably augment the difficulties of mere executive work. A good organist must. therefore, have the mental faculty of "taking in" several things at the same time, and this particularly when the organ is treated, as most great organists consider it should be, as the hest-known substitute for the orchestra. Often a single stop or peculiar comhination of stops (not provided for upon the composition pedals) is required at an awkward juncture during the course of the piece. In this case the organist if he has no one to help "register" for him-and most good players prefer be independent in this matter -must make a pair of hands do the work of four: in other words, one of his hands must quit the keyboard with lightning speed to make the required change, while the other takes care that in no way is there sacrifice of the harmony or time of the music

that he is interpreting. The mental capabilities of an organist should then include a comprehensive and simultaneous grasp of all detail that goes to make a perfect whole; and in thought he requires to be alert, almost mercurial,-in short, to thoroughly have "his wits about him." So the man of one idea, or the heavy and slow individual who has not the knack of doing the right thing on the spur of the moment, had really better leave organplaying severely alone.

#### PHYSICAL EXERTION IN ORGAN-PLAYING.

It is often alleged, generally by people entirely ignorant of the organ and its mechanism, that an nense amount of physical exertion is demanded from the organist, and that, hence, unless one is of a robust and particularly healthy build, organ-playing is out of the question. Never was there a greater fatlacy. Organ-playing may sound, and if we watch the antics of some performers may look, fatiguing; but, as any experienced player knows, it only offers a very healthful and moderate amount of bodily movement which is far less fatiguing than most on door games, and might be compared, in its beneficial effects, either to smart walking or moderate cycle exercise. I have no doubt that a great deal of the nnjust prejudice that still exists with regard to the much maligned "lady organist" arises from this nltraconsideration of those gnorant of organ-technic. As a matter of fact, the young woman who scrubs out a room or blackens grates, or the hospital nurse and shop assistant who are "on their feet" for hours at a stretch, go through much more physical exertion of a wearying kind than the woman organist, who, with her feminine fondness for detail and taste in coloring and effects of all kinds, can often better bring out the resources of the noble instrument she plays than her more-matter-of-fact brother, who does not tronhle much about minutia of contrast if he manages to make an "impressive noise" somehow.

#### PRESENCE OF MIND.

When speaking of the mental qualities of an organist, I omitted to refer to presence of mind. This is a very essential trait of character for any executant who, like the church organist, has to accompany singers and come in at stated places in the divine service. Indeed, it is more particularly a necessary qualification in the case of the organist, because there are so many possible causes of npset in connection with his duties and his instrument. Take, for instance, the fact that most organs are at any time liable to "cipher." Nothing is more distressing than when-perhaps while the choir are at full swing at an anthem—some pedal note keeps np a maddening drone, and no amount of "kicking" will set it right. and other ailments generally abow themselves when, in various cities of the country. On October 30th he the failing light. Again, there is the dreaded "sticking" note, which

get the assistance of an organ-builder. How much, too, presence of mind is required to earry through church services without a hitch is only too well known to experienced organists. In amateur choirs, particularly, a leading soprano will often be absent or have a cold when her services are most required; there may be a misunderstanding about a canticle, and one-half of the choir will begin the Benedictus and another half the Juhilate; or the clergyman may give out the number of one hymn and read the verse of another; personally, I have known these contretemps frequently to occur. In such cases of dilemma a tactful organist knows ex actly what to do and does it, and thus endless con

#### THE GENERAL EDUCATION OF AN OROANIST.

fusion or unpleasantness is avoided.

Finally, in sound theoretical and practical knowl edge how vast, indeed, must be the acquirements of the fully-furnished organist! Before approaching the instrument, it is well to have a good practical knowledge of pianoforte-playing; for, although the technic of the piano and organ are very different, facility and dexterity in the matter of keyboard execution go far in manual work. Mar v organists, indeed, do the majority of their practice upon the piano (with or without pedal attachment), and this is made the mornecessary on account of the difficulty and expense which attend the getting of anything like adequate organ-practice. But alone upon the pipe-organ itself, with its concomitant pedais and stops, can a good style of organ-playing be developed. An organist re quires also to have a fair knowledge of harmony and connterpoint. Again, acquaintance with the cons tion of the instrument, the nature and raison d'être of its multitudinous appliances, and to keep in touch with the improvements of the day are points in the organist's education which he can by no means afford to neglect. That a church-organist needs to know something of the voice and vocal music in order to train and accompany his choir with effect is a topic which, though very important, scarcely comes within the scope of the present remarks.

#### THE ORGAN A PUBLIC RATHER THAN A PRIVATE COMMODITY.

One great difficulty in the way of the organ-studen -a difficulty, too, which shows no sign of future solution-arises from the fact that, unlike pianists and violinists, organists can seldom afford to have an instrument of their own. To be sure, while they hold church or other appointments, they are supposed to have a kind of proprietorship over the instrument upon which they preside. But such possession is, of conrse, more nominal than of real ntility; and an accomplished player who, it may be, has spent years over the acquirement of his art may often find himself absolutely without access to an instrument upon which he would care to rlay. Again, organs differ so much from each other-in construction, tone, and general arrangement of parts-that one is obliged to make a lengthy personal acquaintance with each be fore feeling "at home." At least, this is the general verdict of most players; although there are some who assert that an honr's "trial" is quite enflicient to get in touch with even the most complicated instrument. Be that as it may, these difficulties which scarcely affect other instrumentalists do much to deter carnest students from "going in for" the organ. -Dr. Annie Patterson in Musical Opinion.

MR. HENRY M. DUNHAM gave an organ recital at Shawmnt Chnrch, Boston, October 16th, playing the "Fifth Sonata" of Guilmant. "Prelnde in C-minor," Bach; "Provincalisch," Rheinberger; "Prelndio and Intermezzo," Dunham; "Adagio," Widor; "Pastorale," Marty; "First Movement of Sonata in A-minor," Whiting.

Mr. Clarence Eddy is giving a series of organ-recitals

at the moment, it is not possible to remedy them or gave a recital, with Mrs. Katherine Fisk, contralto, and Miss Leonora Jackson, violinist, in Symphony Hall, Boston, playing "Prelude and Fugue in D." Bach; "Ave Maria," Bossi; "Theme Varied," Falkes; and "Concert Overture," Holling

> Minister: "Now, little girl, you want to be a Christian, don't you?"

Ethel: "No, sir; I'd rather sing in the choirt"

Mr. William C. Carl opened his annual series of organ-recitals at the First Presbyterisa Church, New York, November 20th.

Mr. Richard S. Percy gave a series of organ-recitals in the Marble Collegiste Church, New York, during the month of November.

A monument to the memory of César Franck is to be erected in one of the public squares of Paris. The composer will be represented as scated at the organ

Mr. J. Wallace Goodrich gave the opening recital on the new organ in Symphony Hall, Boston, October 25th, playing the following compositions: "Toccata and Fugue in D-minor," Bach; "Chorale in B-minor," Franck; "Symphonie Romane," Widor; "Two Choral Preludes," Bach; "Fantasia la D-flat," Saint-Saëna "In Paradisum and Fiat Lux," Dubois.

Organist: No! the swell of an organ cannot be redneed by a milk poultice.-Reore.

The long arm of coincidence touches all things, and very amusing are some of its tricks. We quoted last week from a contemporary, whose compositor had set up "back" for "Bach" in singularly appropriate surrenndings. A correspondent sends another good ex ample this week in the following words: "At a cer tain popular church in Hampstead, the anthem se lected for Sunday evening last was Dr. Varley Roberts's 'Seek ye the Lord.' On the service lists appeared the following: Anthem-'Seek ye the Lord Roberta' Until then the congregation had been under the impression that the Bloemfontein plot had failed. Two years ago a printed service list for All Saints Day appeared, with the anthems as follows: Morning, "What Are These?" Stalner; Evening. "These are They." Dykes. On the morning of a famous ecclesiastical trial, a few years ego, in which the expenses for lawyers had been very heavy, the unpremeditated ar them announced at the Cathedral service was "How Dear Are Thy Counsels." "Cobb in G" is maliciously said to be the favorite service of a north-country or ganist of sporting tendency during race week. When a Cathedral organist's post in the North was vacant a quarter of a century ago, the two most favored candidates (whom we will call Jones and Smith) were asked to play test-services, at which anthems of their own composition were to . sung. The service lists appeared thus: "God Hath Appointed -Jones": "The Lord Will Comfort-Smith." And thus it fell out, at any rate so far as the appointment of Jones was

Doubtless, numerous other examples of coincidence will occur to our readers. They should be carefully distinguished, however, from specimens of intentional wit, such as the anecdote of a famous and secentric organist who was in chronic difficulties with his Chapter, and selected as the anthem at the installation of a new Canon, "Lord, How Are They Increased that Trouble Me!"-Musical News.

The words of "America" were written by Rev. S. F. Smith in 1831, and it was first sung at a Sunday school celebration in the Park Street Church, Boston, July 4, 1832. It was composed in half an hour, late one dark afternoon, and written on three little scrape of paper as Mr. Smith stood near the window to catch

#### Edited by FANNY MORRIS SMITH.

A NEW FIELD FOR CLUB-WORK the greatest results might be expected has been left absolutely untouched. Perhaps, then, a suggestion will be timely; at any rate, the following will be

No more interesting musical study is before those interested in this art than childhood and its musical treatment. The past has done little for children, as the atrocities of child-instruction have been gross and unpardonable. Thanks to some interested and interesting women, this phase is being altered, and the education of children is being made reasonable, enjoyable, and intelligent. When this shall have become general, and the teacher who "does not know much. hut is good enough for a beginner" shall have been wiped out, music throughout this great, hroad land will be on a very much more elevated plane.

Children are much more interested in details if these details are made interesting to them than people believe, and it is very certain that a line of clnb-work could be established for children, ranging in years from ten to sixteen, that would fill the great need that now exists. Teachers cannot go into small details such as the lives of the composers and their eras, nor do they think of going into form, construction, etc., of a composition with children, vet all this would add a hundredfold to their interest in study, and it would make more intelligent hearers of them from the start.

Say a club were in existence for the purpose of interesting young students in music, the plan might be to select Schnmann, because, in the first place, he has done such exquisite work for children; the story of his life and works might be run over in a very light, airy way, avoiding wordings. Children detest words that mean nothing; every word must tell them something or they tire, and anything will take their interest from what you are trying to tell them. If, on the other hand, it is pur into such short sentences and terse facts that they could turn around and tell the story again, be sure that your tale is not told in

On the musical side, it might be stated that only the best and most interesting players or singers should be permitted to demonstrate to the children, and the work should be done with extraordinary care, never forgetting that you are before those children as an example. Discuss melody, themes, form, and play the motives, interesting them in this manner and preparing them to hear the selections intelligently. Select some of the children's works, including the "Merry Fa-mer"; on this progra you might also place "Warum?" and "Vogel als Prophet." A few vocal numbers might include "Der Nussbaum." "Schneeglöcken," "Als Alten Märchen," telling in simple story the words and explaining the union between words and music. The "Two Grenadiers" could also be used to good advantage. "A Holiday on the Rhine" would give scope for a most interesting story, and is very simple in melody.

Before such a club is the only place where a childpianist, a so-called prodigy, might appear with fitness, as it always encourages children to hear oth r children who are very good. The prodigy has no other place in the musical world except with its teacher

A word of warning must here be added against the appearance of the children club members, as there exists no jealousy in the world so great as that between mothers of children who are studying music. If this

It is a notable thing that but it does not; it is passed directly to the child, who the club work wherefrom carries it through life, and, even if he become great in every other way, that seed of jealousy implanted by his mother will keep him and all who come in contact with him nncomfortable and unhappy.

With this feature eliminated and none of the show element in the club-work, there is no reason why clubs for the benefit of the young should not meet with great favor and success.

WHEN women band to-

WHAT CLUBS gether for work in the pres-HAVE DONE FOR ent era they work. This WOMEN. statement may seem unnecessary, but in truth it is not long since the mere fact of a rennion of women meant little more than a gathering the principal outcome of which was gossip. But the cluh has brought woman face to face with problems which require thought and study to solve, and what is more natural than that women should rise equal to the occasion and not only accomplish what is expected of her, hut far exceed the greatest expectations, for women do one of two things invariably. They let things absolutely and severely alone, manifesting an utter disregard for any part or parcel of that with which they

do not care to affiliate, or they take hold of it, lend-

ing all their forces-physical, mental, and moral-to pnsh it to a successful issue. Club-work tends to make women methodical in their

work. In the first place it gives them a definite object to work for, and, as results must be shown, it stimulates them to give the best side of their thoughts and natures as well. That it gives them hreadth is also unquestionable, for not alone are they compelled to hear all sides, but the self-restraint and mastery is excellent discipline for women, who usually have their own way in and about their homes. Women cannot nndergo this discipline without becoming better for it, and, if one might desire a higher and greater education than a close study of life and its ethics, it would be found in the club, where one must hear all sides of a question, where the judgment is called into play, where the object is greater than the individual, where the work is the first consideration, and where one woman's suggestion is as good as another's and must stand or fall by action of the majority. This is, of course, providing the club works seriously and honestly, that it be not divided into factions the one of which will attempt to defeat anything that the other presents. That this sort of thing has no place in the great machinery is not necessary to state. It exists, we all know it exists: but it will die ont, it must, or the club will die and another, a better one, will take its place.

A club must exist but for one object, and that the betterment of its cause. There can be no success with divided interests, and whereas motives are not always apparent, if self-aggrandizement instead of benefit to the object be uppermost in the minds of even some of the active members of a clnb, it is doomed, and it is working a steady injury to the highest and best results. Properly organized, there is no possibility of arything being of as great a benefit to music as cluhs. They need not all be on the same lines.

Clubs may deal with musical matters in hundreds of ways that will carry more henefit than simply an this great genius, because, in the first place, one must educational program with its paper and illustrations. It is for the club to look into school-work, into methods of instruction, into music among the poorer classes, has drawn so much of his inspiration. The types are

into the home, into a more general distribution of musical reading matter, into musical history, into music for children; in fact, the work standing ready to he undertaken is of incalculable dimensions and it will all he done sooner or later, for the cluh has come to stay and it is looking for new fields all the time

WHAT does Wagner mean WAGNER-STUDY to those living outside of the FOR CLUBS. great musical centers, where orchestras are not available

and where Wagnerian opera is not possible? It would seem as though Wagner had been more than a composer or a musical playwright, because he has done more than write for those who would hear his music presented in the manner in which it must be done to resent his ideas and ideals to the world. One might say, indeed, that he who has not heard a masterful interpretation of Wagner's great works has missed much; yet one hearing is of little value, and is not. in fact, enough to even reveal Wagner in the slightest

#### INFLUENCE OF WAGNER

But Wagner reveals himself in the era; the coloring of the entire modern school is a revelation of one of the most powerful and most dramatic temperaments that the musical world has ever known in creative work. It is a serious question with many as to what is really the devotion to Wagner, because it is impossible (nothing is more so) to admire without under standing, it is impossible to understand without long and intimat, acquaintance, which does not and cannot come of enrsory study.

To the layman Wagner is replete with long and nninteresting recitatives, he is musically wordy and heavy, dull and tiresome. There are, to him, hursts of melody, and climaxes that are stirring; yet so fatigued is he from page after page of words that he has no enthusiasm left with which to admire the melodies or the climaxes. But for him Wagner has made the same condition that he has for the real musieian who understands why Wagner thrills him and fill him with strange and indefinable emotions. He may not get this in Wagner, but he gets it through the other composers who cannot evade or avoid the influence. Call it zeitgeist (spirit of the times) or whatever you will, it is still Wagner seething through their minds, through their blood, just as Beethoven did through his era, even unto to-day.

Wagner himself was the culmination and the emsnation of a dramatic period. It was time for this to come, and it made itself manifest in others of that time, such as Berlioz and Liszt, to say nothing of the dramatic in literature. But Wagner was not alone powerful enough to give expression to this fire, this genius, but even to make an cpoch and one wherein his influence could not he hidden or covered np. In this Wagner is relentless. Who drinks from his cup must acknowledge where he drank his inspiration. for the mark is indelible, and no emhellishment, no reconstruction known will hide it. Whether in orchestra or in opera of the ultramodern, that is to say, of the present day,-Wagner is there, from the coloring and the instrumentation of the orchestra to the recitative of the opera, and who can say that this is not more enjoyable and more artistic than the set, stiff forms of arias, duets, trios, etc. So that whether in the heart of the great music centers, where the orchestras and the opera-stage present the incomnarable music-drames or in the hamlet far removed from these pleasures, the spirit of Wagner pervades. Not alone as musician must Wagner stand unique in the world of art, but as dramatist, littérateur, phi losopher, and critic.

#### WAGNER'S HIGH IDEALS.

From his works it were hard to study the life of not confuse his own ideals and thoughts with the myths of Teutonic and Icelandic lore from which he sentiment were to end here, it would be had enough, into the betterment of the class of music which comes so far removed from the modern thought, the customs

morals; the laws by which they prosper or perish are so vitally opposed to what we, who live in the confines of lines laid down by society and law, can comprehend, that we are prone to misunderstand the thought of the creator whose greatest offense to society, after all, is a brutal adherence to what he considered necessary for truthful representations of his subjects, these subjects being symbols of primeval forces,

There is no doubt that Wagner held woman's love at its highest value; this is shown throughout his works. Both Senta and Elizabeth free their lovers from impending doom, and hoth die in their endeavors. The beauty of Elsa's nature is unquestionable, the "Nibelungen Ring" is a culmination of this characteristic in his work, and it is a fact that those of his feminine types who are pictured as good women are idealized to the greatest extent, and their treatment shows the tender appreciation in which Wagner held them. It must not be supposed that Wagner never saw satisfactory results from his labors. He certainly knew poverty in its most severe form. His outpourings of sorrow, of pain, of grief, of disappointments were not drawn from books or from imagination, but from his own sufferings, which were shared by his wife and a great black Newfoundland dog. But he also lived to see the Bayreuth theater dedicated to his work, and more than this no man has achieved.

#### RICH FIELD FOR CLUB-WORK.

There are few composers who offer such rich fields for work in clubs as does Wagner, especially if the true object is study and improvement. One trouble, however, with many clubs is that they cater too much to the associate membership and plan to present entertaining programs rather than educational ones. A program, however, should be presented in such a way that it is entertaining from its very value as educational, and the best result that a cluh can achieve is the fact that its members are trained to such a point that the educational is more to their desire than more amusement. Much responsibility, of course, devolves upon the program committee, and frequently it is hampered by the financial end and by the inability of hands members to perform their part.

In a Wagner study too much care cannot be given to the representation of his works, as everything depends upon the lucidity with which they are presented to the hearers. Much care should be exercised in selections, as it is to be borne in mind that hrilliant arrangements-such as Liszt has given the world-are not truly representative of Wagner; in fact, no piano arrangements, especially in solo form, can give an adequate idea of these works, which have all heen written in the largest, broadest form. There are some arrangements for four hands and especially for eight hands (two pianos) that could be used with advantage. A valuable number in a Wagner study would be a sonata which is in existence. It is one of Wagner's very early works, and nothing could he more interesting than the simplicity and naïveté of this

In preparing a program of this sort the paper should be divided among several, as it entails so many sides that it is impossible for one to give it in an interesting manner, as Wagner, the man, is vast enough, to say naught of his works, which, after all, are the first consideration, if it be possible to divorce a man's work from his life and the surroundings which lent their pect Street, Cleveland, O. color and really formed his thought.

It will be a pleasant and instructive task to select one of the operas and with the story to give piano illustrations of the leit-motiren and the construction. With the assistance of a baritone those selections which are well known might be given, for there are a few which are melodious and simple enough to be given without an orchestra such as "O, Thou Sublime, Sweet, Evening Star." For soprano, Elizabeth's Upper Alton. III. "Prayer," "Dich Theure Halle," "Elsa's Dream," and "Traume," which belongs to a set of songs not operatic, nue, St. Paul, Minn. could be given with satisfactory results, if the demonstrators are capable of presenting them well.

For this or all other such difficult work it is again necessary to insist that this be not done in a desultory ton Avenue, Englewood, N. J.

### THE ETUDE

way, but that proper professional talent be engaged and paid to do it. The best results for an art can never come until it is realized that money must be paid for education, and if this is to be educational it must be paid for. What possible benefit or pleasure can be derived from hearing such a program given by incapable club-members, just because they are clubmembers, is not by any means apparent. This hy no means is intended to convey the idea that a Lehmann or a de Reszké must be engaged. There are quite a number of teachers who are fully capable of giving such selections with intelligence and who would be glad to do it, especially if they were broadminded enough to realize the benefits to accrue to the entire musical conditions from club-work in such serious and honest directions. If a Wagner program were prepared for the public entertainment it might be the easiest way from the financial side, as clubs usually engage artists for this meeting when they cannot for any other, and a Wagner program ought to be attractive enough to satisfy associate members and the public, if the public be admitted.

The following may serve as a sample program: Paper on Wagner.

Overture to "Tannh" user" (four or eight hands). "Dich Thenre Halle," from "Tannhäuser" (dramatic

Paper on "Tannbäuser."

"O, Thou Suhlime, Sweet, Evening Star" (baritone solo or Liszt's piano arrangement) "Ride of the Valkyries" (four or eight hands)

Overture to "Tannhäuser" (four or eight hands). Paper on Wagner. "Prize Song," from "Mastersingers" (arranged for

violin and piano hy Wilhelmi). Sonata of Wagner.

"Tratime" (soprano or contralto solo). "Lohengrin," "Prelude" to third act (four or eight

Dich Theure Halle" (dramatic soprano)

THE rapidly approaching Christmas tide warns us of time's flight, and ere many months the second biennia MUSICAL CLUBS. meeting of the N. F. M. C. will be in session in Cleveland, the guest of the famous

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RICHARD WAGNER. Richard Wagner, and his in fluence upon the voice as

one of his vehicles for effect. Authorities at first differed most widely, one group maintaining that his lemands were excessive, incompatible with Nature, destructive, and utterly selfish, since vocal limitations were ignored; in short, voices were only worthy of being sacrificed on the altar of his unrestrained amhition or to lend brilli ncy to ideals of his imagination. Others were equally insistent that the great master understood the voice, that a perfect balance between it and the orchestra, as he conceived its purpose, had never been violated.

It is to the greater glory of Wagner that after a quarter of a century the first group have considerably modified their position, and the general or unhiased opinion is, that, while great nobility of tone as well as wide margins of endurance are required, they are strictly consistent with possible vocal equipment, and the prejudice and error has been the result of so many ignoring the necessity for that equipment.

In the opinion of the writer, Richard Wagner has left an indelible impressio npon the vocal art, and in the right direction. He has greatly dignified it as a calling, repudiated the too common idea of its superficiality, and established a clear division in the ranks of singers, relegating to smaller houses and lighter rôles, those who were deficient in purpose, physique, and intelligence, and giving employment to those of

This, in itself, is no insignificant item to he placed to the credit of a single composer. When, however, this is said, it but dimly suggests the influence of the man; beyond the realm of the technical we are to look for the real effect of the master's power. The singer ceases to become an automaton, and is ronse to intellectual effort of a high order. The truly dramatic, as differentiated from the highly dramatic, is sought after. Balance of power is opposed to power, emotional intensity is elevated to a plane of artistic sincerity, and thus on through the varying phases of art effort do we find the superficial giving way to the substantial and legitimate demands of an entirely worthy profession.

The young woman who aspires to grand opera can no longer fancy that a pretty figure and flexible voice will open the path to a complete career. She realizes that to be complete she must include in her repertory roles that have tested the most brilliant minds and the stoutest endnrance. She not unwisely shrinks from the severe régime, and selects a less trying sphere. Thus does the art, in its modern aspect, testify to the stupendous force of this man. If only a single phase of his wide display f gifts is so marked in results, what must we allow for the entire circle of infinence which has radiated from the genius of Richard Wagner?

Among the replies to my invitation to send in favorite REPERTORY. III. repertory numbers, the following have been selected as suggestive. It is by no means to be supposed that we have here a narrow subject . the full force of its importance will develop

E. G. H. mentions, first, "O, Divine Redeemer" (Gounod), "A Dream of Paradise" (Gray), and the writer, with hnt scant allusion to the construction or treatment of the compositions, beyond calling them to better and nobler living"-a worthy reason for en- creatures.

MUCH has been said of joying worthy things, especially in the case of the Gounod number. Pa:ker's "A Gypsy Maiden, I" and Bohm's "Thine" are quoted as the writer's secular favorites, the former actin, as a spur to vocal effort, the latter elevating one to a conception of climax that can be made almost tragic. We have here, it appears to me, an illustration of either a too exalted view of what might he called rational intensity, or, a serious misapplication of the term tragedy, for "Thine" is a love-song at best, and aspires to deal with the tender passion in a spirit of enthnsiasm, the fact of its being well written to that end is not commented upon. E. G. H. will define more clearly, perhaps, on another

"Student" selects as a favorite Rubinstein's "Thou Art Like unto a Flower." "The exquisite sweetness of the melody, and beautifully harmonious accompaniment" are given as the reasons why the song holds hrst place in the writer's regard. While one can but indorse unhesitatingly the two facts given as reasons, they are, nevertheless, too superficial, and do not go deeply enough into the subject to give the casual reader a deeper insight into the compositions. The song is much sung and greatly admired. The art that was employed by the composer to give to it the delicacy of touch and treatment that must ever arouse sincerest pleasure in the discriminating listener is not included in the writer's reasons.

C. S. selects Nevin's "Rosary," because the words and music are full of sentlment, and it is hest suited to her voice, and "Salve Regina," hy Buck, hecause it fills the writer with a desire to be good and it seems to be an excellent composition,-another example of surface effect or mere impressionability. It mnst he realized that we are aiming to rouse our readers to a different sort of song-study. The proper way to approach a song is in an analytical spirit. That a thing is good or beautiful is sufficient to answer all the requirements of the average listener, hut it is not enough for the studious, thoughtful, or intelligent singer. The habit of the student and teacher should be so carefully to study a song that the reasons for its existence, as also its effect, are clear: once this habit is formed, much that is accepted as worthy now on the score of its construction, form, or good taste will be found wanting. The art, as well as the artist, suffers by yielding to the hlandishments of a plansible melody. While all cannot at first analyze a song or judge surely of its actual merit, still, as in all other hranches of the art, much is revealed by persistent search, and the results repay the effort a thousandfold.

"Sincere Student" quotes, as a favorite song, Beethoven's "Adelaide," and the reasons given are to follow. While the writer is too verbose, he reveals the true analytical spirit and presents a sharp contrast in the manner of approaching a composition as compared with those who have been onoted.

When considering the number of truly beautiful. soul-stirring songs that exist, it is ohvions that selecting the favorite one is no easy matter. Owing to this fact, I can only mention Beethoven's "Adelaide," opns 48, as one of my many favorites. The reason of selecting it for my subject is the absolute originality of style and conception, its wonderful harmony and beautiful Schwarmerei. It has so much Inhalt, as Germans say, of deep, poetical significance, that mere words fail to express it. Its wonderful tones commune of a universal harmony and freedom, remind me of Nature's profundity, awaken my best and nohlest beautiful, says that "they are a constant inspiration sentiments, and arouse love of all mankind and living

Besides the "divine fire" of its music, the melody, harmony, rhytbin, and modulation are so consistent with words, that their meaning is intensified as well as beautified. The musical development is various and complex, hut nevertheless forms a unity of effect which offers psychical and physical satisfaction. One proof of this may be found in the treatment of modulation. The impulses of wandering from the principal key of F-major, returning to it or simply halancing upon some double-diminished chord of the seventh, with assistance of certain progression and rhythm clearly express different moods of rest or unrest. This similarity of .rmonic and rhythmical movements result in a unity which lends a true symmetry to the form of the work.

The melody of this truly musical composition flows smoothly with its suhtle thematic development. Fol lowing are a few instances of esthetic conceptions, according to my limited understanding. In the second measure of the vocal p rt the repetitions of tone A, by helonging to some harmony, seem to give an impression of lingering tenderness or hesitation about revealing the heart's secret. In the sixth measure the last repetition of A, with its harmony of doublediminished chord of the seventh, balances for an instant before taking the next step, and reminds me of a person under great emotional stress, who hecomes nscious of self, vet quickly recovers.

The composer's tendency to place the repetition of a note upon an accented part of its measure, and giv ing it a foreign harmony, is particularly expressive, because the mood is emphasized and prolonged.

It is exemplified between the tenth and eleventi measures (exclusive of introduction), making the tone statement of adoration more emotional and forcible This method of arranging the melody is characteristic of the composition, and, together with other constituents, expresses sincere, noble love as predominating, regardless of other moods.

The main motive is an element so prominent, bowever altered it may be, that special mention is necesssry to appreciate this fact. It appears that this motive possesses twofold qualities because it rarely occurs in its entirety. For instance (according to my comprehension), the main motive is present in the third and fourth measures of vocal music, and a distinction is noticeable in its beginning and end. The first part, which is in the third measure, has suffi cient force to claim irdividuality, while the same may be said of the second part, consisting of the notes E, G, F. In order to express myself plainly, I will name the former, the primary, and the latter, the sec ondary, motive.

The word "Adelaide" is so effectually embellished hy different modifications of secondary motives at the first two treatments of the word, that it is not difficult to imagine the "lovely magic light which through waving and bloomy branches trembles" with emotional adoration, then passionate adoration. So, in like manner, each setting of the word may he defined as having a mood peculiar to itself.

At the first two appearances of sentence "Waves are rusbing" an effective climax is realized by smooth, powerful modulation, and the figure-work of melody and accompaniment, particularly the latter. It de scends in scale-like manner, as modification of primary motive, which is repeated in following measure, at the interval of a fourth and imitates approaching and receding waves. This imitation of waves, besides making the motive very important, augments the great passion of this dramatic climax

In allegro molto movement, commencing with words "Clearly glitters" the music gradually reaches another climax, which, if not so important, is surely as expressive of the desired sentiment. The thematic rising of melodic figure might he interpreted as a mood of joyful love, and, hy virtue of ending upon a dominant chord, the climax is not a satisfactory, hnt anticipative, one. After another appearance of this sequence in same mood, the melody moves hy degrees to the calando, ending with noble resignation.

Before closing these remarks, it is well to consider the relation of accompaniment to the whole. At first

#### THE ETUDE it merely accompanies the melody with pure, simple

tones of ita harmony, then a change takes place where the voice first rests; here the rhythm is somewhat altered and a modification of primary motive is present. This continues through four measures, the melody replying in modifications of secondary motive and is followed hy chords, which contain motive differently modified.

These three modes of accompaniment alternste with different moods until those demistaccato, complex triplets appear. Their thematic construction is made complex by peculiar manner of massing the tones; however, there is no incongruity. The theme is heard in the different parts through several derivations of the main motive. This portion of the composition might he understood as the continual yearning of a human heart and the perpetual calling of all Nature for "Adelaide." Thus the recompaniment progresses, ever answering, questioning, anticipating, or repeating the melody, and the effect of the work might oe described as the vibrations of a noble heart echoing the vibrations of a wonderful universe.

To sing is to use the A PLAIN TALK TO voice in accordance with VOCAL STUDENTS. musical laws. Singing is sn art hy which thought and

feeling are expressed by means of vocalization and articulation. Of course you understand vocalization to mean work of the vowels, and articulation that of the consonants in form of words.

It is distinctly my intention not to present to you singing, or the voice from the pedagogic, or to be more simple, the teacher's side. This article has nothing to say to you of tone-production, registers, or anything that pertains to the voice as a study. For that you have your teacher. This is simply meant to handle the voice from the hearer's stand-point, and be assured that the hearer is more critical than you think. Critical is, perhaps, not the word, for it is a criticism that is not hased upon a technical knowledge, nor indeed upon any knowledge, but upon natural sense.

#### BEAUTY OF VOICE.

Let us linger over the voice as a thing of beauty, for is not beauty a pleasurable thing of which to think-to speak? Is not beauty worth working for? Is it not worth thought and study to achieve beauty? So let us accept, if you please, that beauty is the first

Now, then, what constitutes beauty? If I were asked for an unhiased expression, I should say that quality is first, foremost, and-well, I was going to say everything, hut perhaps I would better not be so

Do I prefer contralto or soprano? Well, for a contralto, I prefer a contralto, and for a soprano, I prefer a soprano, and there is more in that remark than you will get from it on one hearing. In fact, it might well be said that quality entirely depends upon the development of a voice, leaving the voice where it belongs. There is perhaps no more insurmountable difficulty presented to the teacher than this one, leaving out of question the voices ruined by ignorant treat ment, that are brought to a teacher, voices shricking out high notes when they should be singing low ones, forcing low, grumbly, weak tones when they should have ringing high ones. Strange as it may seem, if these distorted voices be i the possession of docile intelligent beings, there is hope. Scientific treatment, or, to he more plain, scholarly voice-building, will overcome this, even though the path be dreary and weary and stony.

must have quality and it must have its one quality. to establish! Is it that a pupil does not recognize abuse. It will not stand to be carried out of its regisbeauty! To the one, beauty means naught save a few ter, whether the strain be toward the high or the low coarse high notes, vulgar, indeed—loud, shoddy. To notes. The voice becomes fatigued, which shows itself but misleading to the stadent.

another, beauty means a sickly, pale, quivering, tear in hourseness or a difficulty in making the voice ful tone, either of which is equally disagreeable to speak readily, the delicate membrane which lines the

Let, then, the first step be the mastery of one's own opinions, and the proper conception of the necessary quality for beauty, which must be formed by study and deference to the opinions of those who knowyour teacher, for instance.

#### CLASSIFICATION OF VOICES.

We will divide the voice, ss is the custom, into six classes, but we will only deal with the female voices at present. The voices are divided into soprano. soprano, and contralto; tenor, baritone, and bass. There are two distirct classes of mezzosoprano, the one lesning to soprano capable of singing moder ately high music at times, the other tending to contralto. Perhaps it would be more intelligible to divide the female voices into contralto, mezzocontralto mezzosoprano, dramatic soprano, and soprano leggiera

Not only does that seem better, but it seems to correct the first flagrant error concerning the voice, and to establish that it is quality, and not range, that makes known to you what a voice is. It is not a question of compass, but of timbre. Many mezzo sopranos can sing higher notes than many sopranos. But upon the texture of the middle voice the voice must be built and whereas it would be a trifling matter for the mezzo to sing a very high note, or very many of them for that matter, it would be a terrible strain upon the voice (and the audience as well, do net forget this) to sing a song which lies in the soprano part of the scale.

If only students could be brought into the realiza tion that a tone or balf-tone, or, let us say, to use a better phraseology, a step, or half-step, makes absolutely no difference in glory as far as high notes are concerned, and so very much throughout the entire song in artistic effect in the matter of the lay of the voice in general, if, in any way, you could be impressed with the absolute truth of this, if you could e made to understand the blind unreasonableness of this terrible mistake, the inevitable ruin of your voice and your career would be avoided.

#### PURPOSE OF STUDY.

Let me talk more intimately to you-there may be some of you to whom the outlay of so much money as a musical education costs is not easy. You may be working bard to save enough for it; if you are not some one else may be toiling and economizing and lenying him or herself all enjoyments, even necessiies, that your beautiful talent may be cultivated, that you may be independent, that you may gain reputation, and that you may be valuable, in turn, o the circle which will surround you as you begin to live your own life.

Others of you are studying for nothing but your own homes and your friends; you are girls who do not expect to use your voices as a means of earning your living, and to you this part of my talk would not need to be addressed if-yes, there is an if-if we might look into the future and see that you always would occupy the positions which you do now. If there were no such occurrences as reverses; if the day would never come when hy a Wall Street crash you would find yourself face to face with the problem how make a living; if, when standing in the presence of this problem, you did not solve it in that most natural way-teach-sing-use the musical education.

Now let us come into the future. You have arrived at that point where the instruction of young voices is in your bands. Do you know what responsi bility that means? If you do not; first and foremost voice as a thing of beauty. To be beautiful a voice let me tell you it means the health of the pupil. There tion. The throat is a delicate organ and will not stand

vocal cords becoming slightly abraded. Then the voice is forced, and in forcing the chest, the ribs will feel the strain, headaches will set in, and general debility of the whole system will come on. The voice will not stay in tune, the sweetness will be gone, and loudness impossible to control is all that will be left if, indeed, even this is left.

Do you realize,-young ladies,-do you realize what moral obligation there is upon you to do the best in your power right now with your own tone production! The time may never come when you can give a pupil style, finish, diction, and musical education, but there no injury wrought, for some one clae will come along who can; but if you ruin the tone production

it is gone, and with it the voice, and the health. and the hope, and nothing is left but despair and utter uselessness, for who has given so much time and thought to one study cannot turn around and be suc cessful at something else, especially if dejected and disappointed at the failure of her plans and hopes .-

A sook, bearing upon its A NEW WORK ON cover the modest title of "The Voice," has just come from the Macmillan Press.

achieved something akin to distinction (no pun intended) in that he has presented yet another scheme for vocal teachers to differ, if not quarrel, over. The feature of the book that marks its author for distinction is the wonder that he could find and present in so plausible a manner a unique thing that others have not worked to pulp before him

We thought, after reading Mr. Sutro's remarkable book, that efforts to be vague would be shamed into quiescence; but we know now that the ingenuity of the human mind is without limit, and that we, as a profession, have facing us theories without number beautiful theories, interesting to read about, perhaps and, to a choice few, interesting to read, but-and It is hardly fair, even if it is customary, to write

criticisms on a concert in the seclusion of one's spart ments while the concert is ln progress. Neither should one merely glan e at a book and then tell his readers what kind of a book it is. I have read Mr. Aikin's book, and I find the author sound on the practical and standard ideas of the profession. Respiration and physiology are touched upon after the mode of a careful reader and thinker. His presentation of the "whisper" as a fundamental element of correct tone-presentation is the unique feature, and he has exhausted the subject. The future teacher who works from his formulas will perfect and develop two struments - the resonator and the vocal cords. While, as he states, "It is not possible to develop the vocal cords without using the resonator, it is possible to train the resonator without including the vocal cords," and here is where the "whisper" comes in play. His theories are very carefully worked ont, and show him to excellent advantage as a pioneer. He, with his book, however, belongs to the class of unpractical hohhyists who, while they may be interestingly scientific, are not greatly . dvancing the art of singing, because their works are not of special value to the

While the niceties of the resonator are being experimented with by those who enjoy specializing, the student of singing is learning to sing, and will probahly find his goal, if it has been rightly chosen, before his experimenting brother has finished with his resonator and gotten down to his instrument number two.

viz.: the vocal cords. While tabulated results argue for a certain coherency of thought and investigation, they are, of necessity, vague and indefinite to the minds of those who look for their vocal phenomena in a good tone. as its result, rather than its cause. The majority of books are useful and interesting to the investigator,

VOCAL ART.

THE term "vocal art" now conveys to our minds some-

thing broader and more sig

Wagner's time. We no longer associate it with vo

calization alone, it is coming more and more to mean

the art of expressing thought and feeling through the

voice. We demand more of the singer than heauty

of tone, correct phrasing, and plessing musicianship

effect on vocal art that Monet has had upon landscape

WHAT WAGNER DEMANDED OF SINGERS.

mind that what he strove to present was drama; and

in choosing his artists he tried to put upon the stage,

not singers alone, but men and women, who could de

pict character. The ideal singer of to-day is one who

not only sings and acts, but who understands the

drama of which he is a part, grasps the thought be-

hind it, the truth of its ideas, its ethical significance,

its bearing upon life. In other words he thinks. I

an old question, which has already been plentifully

discussed. Among the greatest Wagnerian singers

now before the world are Lilli Lehmann, Ernestine

Schumann-Heink Anton Van Roov, and Jean de

Reszké. They have sung the most exacting Wagner

rôles without apparent injury to their voices. This

is generally conceded to be due to the fact that they

know how to sing, and possess a very high degree of

musicianship Madame Schumann-Heink is one of

those rare beings endowed by Nature with a great

I believe that the day of wrecked voices will pass

away when we realize that vocal technic is as neces-

sary to the singing of Wagner as it is to any other

music, if not more so. Wagner makes great de-

mands upon the vocal resources, but if these are in-

telligently met with careful training the results will

not be so disastrons in the future as we have been

led to believe they have been in the past. If voices

owing as much to the fault of the singers, as to the

effects of the music Wagner's dramas are, many of

them, extremely exciting, and if the singer's voice be

not perfectly under his control, he is apt, in the

have been "ruined by Wagner" it has, perhaps, been

voice and the instinctive ability to use it well.

The effect of Wagner's music on the voice itself is

say the ideal singer!

In judging of Wagner, we must always bear in

nificant than it did before

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### Gifts for Music Lovers

Holiday Prices until January 1, 1901

The following collections of music, handsomely bound, books of musical literature bound sic value, are selected and mentioned here as The prices include transportation. & & &

This growth in our conception of vocal art is partly due to the influence of the Wsgnerian ideal. This is,	The following collections of music, handsome in cloth and gold, and those of great intrinsi being especially suitable for Holiday Gifts.
of course, most especially true of the operatic stage; but it is safe to say that a certain vibration of this influence is felt in the general rendering of most vocal nusic to-day. I refer to the growing tendency among	Retail Holiday price. DR. KARL MERZ. "Music and Culture." \$1.75 Practical essays on every phase of musical work and life by one of the worthiest teachers of the art.
singers to strike at the true meaning of whatever they are singing, giving it forth with realism and truth. In fact, the freedom of Wagner's style seems to be absorbed by those who study him. One ontcome of	A work of which the musical profession may be proud.  LOUIS C. ELSON. "European Reminiscences," \$1.50 \$1.00  The result of a number of European trips by one
his work is the growth of individuslism among the reproducing artists. One might almost say that, in writing for the voice, he has had the same relative	who has both musical and literary gifts of the high- est order—withy and humorous, yet sound, keeo observatioo; not always on musical topics. Illus- trated.  IONN C. FILLMORE. "Planoforte Music," \$1.50 \$1.00

JOHN C. FILLMORE. "Planoforte Music," \$1,50 \$1.00 Its history, in natural epochs, with a clear and interesting account of the lives of all the greatest composers and their works. W. F. GATES. "Anecdotes of the Great Composers." Three hundred anecdotes about 325 persons. "Musical Mosaics." . . . . . \$1.50 \$1.00 Six hundred quotations from 170 authors.

volume; one for each one.

5. B. MATHEWS. 'How to Understand Music,'
5. B. mathematical form of the control of

"Music: Its Ideals and Methods," . \$1.50 \$1.00 Essays for young teachers, amateurs, and students, on the art and literature of music and problems in teaching.

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A. EHRLICH. "Celebrated Planists of the Past and Present," \$2.00
Illustrated with 150 portraits of European and American planists. The biographies occupy from one to thirty-six pages each. Bound in red cloth

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ALEXANDER McARTHUR. "Pianoforte Study," \$1.50 Hints on piano playing. Written in an easy, oversational style, enliveded by many anecdotes

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\$1.50 \$1.00

"Music Life and How to Succeed in It," Pictures from the Lives of the Great Composers, for Children," \$1.25
"Music Talks with Children," 1.25
"First Studies in Musical Biography." Illustrated. \$1.50

"First Studies in Musical Biography." Illus-trated.

S1.30
A series of books intended for the student of music in two wars between the series of the series of the two wars and music-work, showing what is de-manded for success in this form of art-life; second, the biographic studies show how the great com-posers made their way in spite of all kinds of ob-sil, giving at the same time the necessary historical information. The language is simple and easy for a child, as well as an adult, to comprehend.

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#### enthusiasm of a great emotional climax, to commit vocal excesses which are exhausting to the organ, WHAT GERMAN SINGERS OFTEN LACK.

It is important for the singer of Wagner to have so perfect a technic that the artistic use of his voice has become second nature to him, that he can rely upon it, and give himself np, when rendering a part, to the highest inspiration of the work, knowing that the vocal organ will respond in just the right degree to the demands upon it. Now, just this vocal technic is what is so often lacking in the German singers. Their voices are fine, but many of them are comparatively untrained; indeed, a voice, which is almost raw material, is not infrequently heard in the greatest rôles on the German stage. The organ naturally suffers even as any part of the physical organism would, were it called upon to perform great exertion without the proper previous training. In fact, the Germans in their vocal school seem to lack a fine sense of tonal beauty, as such: this might also be said of their the Wagner singer. These artists, working for a cer-

all they do. Miss Amy Fay tells us how Tausig once exclaimed in exasperation to an unfeeling pupil: "But, child, there is a soul in this piece! Don't you know there is a soul in it?" It is this appreciation of the soul in art that gives the German singers a place which many singers with better-trained voices cannot hope to fill.

The greater artist believes that truth finds its highest expression in beanty. The German singers, so faithful in their delineation of character, so convincing in the drama, but so lacking in the external beauties of vocal expression, have been the ones, of course, to introduce Wagner to foreign countries, and we have naturally conceived the idea from them that Wagner must be snng as they sing it. A constant use of the his own time. His work is not left behind in the glottis-stroke, the abuse of the portamento, and the m rch of progress. The expression of it grows with absence of legato are among the commonest faults of

violin school as compared to the French and Belgian. tain ideal far beyond what our former idea of vocal art Yet they have what is more important: a noble contained, use their voices badly, chiefly through igreverence for their work, a whole-souled love of art. norance. Their defects should not consciously be deep sincerity, and a serious and earnest effort to ex- emulated and their vocal style adopted as the standpress truth. The old Germanic conscience is felt in and of Wagnerian singing. Wagner is coming more and more to belong as much to humanity as does Shakespeare. And, as interpretative art develops, we shall, in the future, no more sing Wagner as did the original Wagner singers, than we should now play Julius Cæsar in Elizabethan costume. A musician is not less true to the soul of Beethoven's piano-sonatas because he performs them on a modern Steinway grand, instead of on the more primitive instruments for which they were originally written. A proof of the greatness of an art-work is its lasting quality through the development of later years. The genius conceives a work which is full of vital truths for humanity. But, as Emerson says, he "builded better than he knew"; he has preceded the development of humanity. - Natalie Curtis.

(To be continued.)



#### We wish our readers a Merry Christmas and a Happy New Year.

SPECIAL RENEWAL OFFER FOR DECEMBER.

THESE offers in the past have heen appreciated by our subscribers. Now, at the holiday times, we are going to make this offer larger and

more liberal than we have ever before, If you will send us \$3.25, we will renew your subscription to THE ETUDE for a year and send you a metronome without bell.

For \$2.00 we will renew your subscription for a year and send you a copy of "Music Talks with Children," by Thomas Tapper. This book, from a mechanical stand-point, is one of the most artistic that we have ever issued. It furnishes delightful reading for adults as well as young people; one of the most inspiring books shout music and music-study that was ever

For \$1.90 we will renew your subscription for a year and send you a copy of "In Praise of Music," This might be called a holiday book. It is a compilation of the hest sayings of the greatest writers of all ages and countries on music, one for each day of the year: a most suitable gift-hook, heautifully bound.

For \$1.85 we will renew your subscription for a year and send you any one of the following collections of piano music: "Standard First and Second Grade Pieces," "Standard Third and Fourth Grade Pieces." "Standard Fifth and Sixth Grade Pieces." These collections have been compiled by Mr. W. S. B. Mathews, and have been selected from the hest material in all piano literature. Populsr, classical, and semi-classical will be found represented in each volume. In addition to furnishing an excellent supply of the best pieces. they are to an extent educational

It is not necessary that your subscription expire with the current number. You can renew your subscription ahead if you desire to take advantage of these offers

MR. TAPPER'S new work "First Studies in Music Biography" has been delayed in issue hy difficulty of securing suitable illustrations, but is now being pushed as rapidly as can be, and we can promise a most attractive hook so far as the mechanical side is con-

But the chief value of the book lies in the contents, and equally so in the way in which the text has been prepared for thorough and most practical use. Pupils are aided in fixing each composer by identifying him with certain familiar characters and incidents in general history, thus making music-history a part of the world-history. Each composer's hiography is presented in a separate chapter, followed by a series of questions referring to the composer, and a number of general questions to fix the epoch. It will be the best text-book for class-work or self-study that can be found in the market.

special advance price is only 50 cents, postage paid, the book being sent as soon as issued from the press: but the order, with cash, must be sent before the book is ready. Customers with account in good standing may have the book charged at the special price, post-

Dr. CLARKE's new text-book on "Counterpoint," which is really a manual of advanced theoretic study, is being pushed to publication as rapid y as possible. As indicated above, it comprehends counterpoint, double counterpoint, imitation, canon and fugue, but with rules so simplified and condensed as not to take up much more space than many works on one of the used either in full size or in half size, for the same

Dr. Clarke has based this work on the plan used in his successful text-book on "Harmony," and aimed to make the instruction practical in its application to modern music. Therefore STRICT COUNTERPOINT Is not the only form studied, hut, on the contrary. MODERN FREE COUNTERPOINT made the subject of exhaustive study and its relation to modern harmony clearly indicated.

Until the book is ready for the general market, we make the following liberal special offer: For 50 cents, sent in advance of publication, we will send the book to sny address, postage paid, as soon as it is published We will charge the book to any of our customers having an secount in good standing at the special price, hut in that case the postage will be extra.

THE supplement which is issued with this number has special interest to our readers, presenting, as it does, in one picture, the most prominent of Wagner's circle of intimate friends, those who helped to hring his works before the public, in some instances at a grest personal sacrifice. It is a picture that can

be referred to often, containing, as it does, famous players, singers, and conductors.

During the coming year, 1901, we have arranged to issue a number of choice supplements, printed in colors, thus enabling our friends who use these supplements for a studio decoration to seenre variety in color effect, relieving the monotony of monotone prints. We are sure, from the large number of letters we receive from our subscribers, that our efforts to hring to our patrons the choicest of musical pictures is appreciated, and we hope this new departure will prove equally acceptable. We want our subscribers to feel that they can always look for something new and good from us.

THE ETUDE is now closing its eighteenth volume and, we hope, the best it has yet given to its readers. Those who have bound volumes need only compare the number of pages in the present volume with those of past years to note the steady growth in the size of the journal in response to new demands made hy an ever-widening circle of readers. The present volume (1900) closes with 468 pages of reading matter and nesrly 300 pages of music. When with that is considered the picture supplements we are sure that our readers will feel that they have been given their m nev's worth.

While we are gratified with the substantial increase in circulation made this year, we are by no means content with less than a much larger gain next year and our subscribers, as heretofore, will doubtless prove our best advertisers and helpers hy giving us their aid in interesting friends in a good journal for the home circle and the amusement hour, as well as for the special help of those who are studying music. We are ready to do everything that our people can ack to add value to THE ETUDE. The new volume, soon to commence, will be, we can assure you, much better than any previous one. Our motto is: Each number must be hetter than the preceding. We intend to make THE ETUDE the special friend and helper of every music-teacher and music-student that we can reach, and we are willing to make special inducements to any who will canvass their communities in the in-The retail price of the book will be \$1.50, hut our terests of our paper. Write for copies of our premiumlist and for sample copies to use in soliciting.

> A MUSIC-SATCHEL makes a most acceptable gift to either teacher or student. We sell several styles, and have never had adverse criticism with regard to any of them. We make special prices for the holidays, as follows: The music-satchel with handle, folding the music once. of black or tan leather, we will send for \$1.15, postage paid; of black seal-grain leather, \$1.40, post-paid. The large size, carrying music-books without folding, we sell for \$2.25, transportation prepaid. We also sell this last satchel made so that it can be

price. Send in your orders early.

Fox a gift book at a moderate price, but of great value, we would suggest the following work, by W. S. B. Mathews: "One Hundred Years of Music in America," a book of 720 pages, large octavo, 275 10us trations; bound in cloth and gilt. The book originally sold for \$6.00. It contains a complete summary of American musical effort and progress Our price post-paid during this month, is \$1 90 if cash accompanies the order.

DURING previous years It has been our custom to offer a small library of musical works at an extremely low price for the month of December. This has not been entirely satisfactory to either party ()ur patrons desired us to substitute other works, which, owing to difference in price of cost and different publishers, is not always possible.

We will this year make the following offer: In the first place, we draw your attention to "Gifts for Music Lovers" on the opposite page. You will find onr holiday prices mentioned thereon.

To any of our readers who will send cash with the order and will purchase books from that ist to the amount of \$5.00, we will allow an additional discount o 10 per cent, and pay the transportation. This is an exceptional opportunity for any who desire to start a musical library or who desire to add to their books

This offer is for the month of December only, and cash must accompany all orders. Do not ask us to include any books but those given in the above-mentioned advertisement.

THE Reward Cards, which we announced in last issue, are about ready to be sent out at this writing These cards are unique. Nothing of the kind has ever been gotten up before in music. We have taken the utmost care in the preparation. The front side of the card is lithographed in nine colors, giving a picture of a composer and also a picture of his birthplace, and the words "Reward Card." On the reverse side is a hiography of the composer outlining the salient feat ures of his life, and a fac simile of his autograph and specimen of his handwriting. There are, in all, thirteen cards. We will send a sample card post paid for 5 cents or a full set for 50 cents.

The object of this "Reward Card" is to stimulate the young pupil. We have not a very large edition printed, and it will take some time before the second edition is ready, as the cards are all made in Germany If from this description they are what you want, you had better order now, a full set. At the rate the orders are coming in, the present edition will be exhausted soon after it is on the market.

WE have now in press a work which will interest very teacher, entitled "The First Year in Musical Theory." It is intended to be given to every pupil. as the information imparted is such as is required by every thorough student. It has now become the cus tom to commence theory with the first lesson at the piano. The two should go hand in hand. This work is intended as a text-book to be given with the regular lesson, possibly five minutes with each lesson. It teaches the cadences and gives drilling in ear training and musical thinking, and in this way a correct nusical judgment is formed.

The work is by O. R. Skinner, who has used it for a number of years in his teaching in his conservatory In each lesson there is practical work to do. There will be about seventy-five (75) puges to the book of the ordinary size of theoretical text-books. It will be gotten out in the most improved style, and will no doubt supply a much-needed demand among piano-teachers and voice-teachers.

Our advance price on this work will be 35 cents in the hands of the printer. We are in hopes of having it ready about "New Year" so that the "Special Offer" will not remain open long. Those desiring an advance copy at the above price should send in their orders during the current month, as they may be too

DURING the present month of December we will offer EXTRAORDINARY five new works at the nom-OFFER DURING inal price of \$1.95 for intro-DECEMBER, 1900. duction. The retail price of

these works is \$6.00. It is expected that all the works will be delivered by December 31, 1900.

When the books are charged to customers having open accounts, the postage will be extra.

The books are as follows: Tapper's First Studies in Musical Biography. . . . \$1.50 1.00 First Steps in Pianoforte Playing. . I.00 Loeschhorn's Selected Piano Studies. Clarke's Counterpoint Skinner's First Year in Musical Theory ..... 1.25

Our offer during December is \$1.95, post-paid.

ATTENTION is called to another part of the journal in which will be found an advertisement of Kuerschner's Hand Support, with a diagram, showing how it

THERE is no better holiday gift for a musician or music lover than an "Encyclopædia of Music." This is a library in itself. Riemann's "Dictionary" is one of the best works of this kind. It has been our custom to offer this work at a reduced rate during the holidays. It is, first of all, the very latest work of its kind; it is up to 1897. There are about nine hundred (900) pages in the book, and every conceivable subject in music is treated, biographical, theoretical, historical, technical, etc. We will send the work post-paid for \$3.00.

A CHARMING and inexpensive Christmas present for a music lover is the "Petit Library." It is in nine volumes. Each volume gives a short account of the life and works of one of the great composers. The nine volumes are made up of the following composers: Weber, Mendelssohn, Haydn, Handel, Mozart, Becthoven, Liszt, Chopin, and Wagner. The size of a volume is 3 1/4 x 2 1/2 inches. The volumes average about one hundred and twenty-five (125) pages. The work has been prepared by Edward Francis, of Lou-

This is a decidedly unique Christmas present and one that will be of permanent value. We can furnish the whole nine volumes for \$1.60, and will pay the postage. The single volumes sell for 20 cents each.

NOTHING is more popular among our patrons for a musical present during the holidays than our musical calendar. Last year we sold a great many thousand, and the edition was entirely exhausted before the orders were all filled. This year we have printed double the number and have materially improved the

To those who are not acquainted with it we will say that around the border of the calendar are all the great composers, with the calcudar in the center. It is printed in gold and other colors, and will serve as an appropriate decoration for a music-studio. It is particularly appropriate as a present for every pupil of a teacher's class.

We furnish them at \$1.00 a dozen, or 10 cents apiece. The usual retail price is 25 cents each.

WE have a very large, complete, and exceptionally fine stock of Christmas music; everything desirable solos, duets, trios, quartets, authems and cantatas for choirs, carols, selections, recitations, services with responsive readings, and cantatas for Sunday-schools, which we will be pleased to send "On Selection" to our patrons, to be returned within thirty days.

### THE ETUDE

THE portrait of Wagner on the title-page this month is used by permission of the Estey Piano Co., of New

THE twelfth annual Holiday Offer of musical gifts, books, and musical literature will be found on two pages in another part of this issue. This list has been thoroughly revised; some sixty numbers have been eliminated and sixty of the latest works substituted. This list contains the best musical literature of the present day, and is thoroughly reliable in every respect. The prices have been reduced during the month of December, and besides this we deliver every article free of postage. Musicians take advantage of this opportunity of adding to their libraries. Our arrangements with the publisher of these works admit of a deduction during December only. It is well to place your orders for Christmas gifts as early as possible in the month, as there are likely to be delays during Christmas time.



"THE CHARIOT RACE OR BEN-HUR MARCH" is one of the most popular teaching pieces among the latter-day compositions composed by E. T. Pauli. This piece is a universal favo 'te. Mr. Pauli has also Inis piece is a universal lavo te. Alf. Panil has hisk written "The Charge of the Light Brigade," "America Forever," "New York and Coney Island Cycle March," "Ice Palace March," "A Warmin" Up in Dixie," a char "Ice Palace March," "A Warmin 'Op in Dize, a cuas-acteristic march and two-step, and his latest composi-tion, "Dawn-of-the-Century March." His special forte is in writing spirited marches, all of which have a dash and swing that is liked by all classes of musi-dash and swing that is liked by all classes of musiertisement on another page for Special cians. See advertisement on Offer to THE ETUDE readers.

FOR SALE-A VIRGIL PRACTICE CLAVIER, 71/s octaves, in perfect condition, for \$60. Address A. B., Box 201, Lehighton, Pa.

FOR SALE-SECOND-HAND MUSIC: VOCAL, IN strumental for piano and organ. Dnets, Piano, Cornet. Address, sending stamp, Box 18, Elnora, Ind. WANTED - POSITION AS PIANO-PLAYER IN music store. Address: E. C. B., 168 Brainard St.,

WE DESIRE TO SAY THAT THE WESTERN address of Miss Katherine Burrowes, whose advertisement for the "Burrowes Musical Kindergarten vertisement for the "Burrowes Musical Kindergarten Method" appears on another page, was inadvertently substituted for the Eastern address in the November issue. Applications for the method should still be sent to B. 1302 Presbyterian Building, New York City. TEACHERS DESIRING TO STUDY MRS. PAR-

sons's popular "Kindergarten Method of Music Study" will be interested to know that Mrs. Parsons has qualified a number of instructors in different cities throughout the country to teach the method to teachers. Send to her for list. See advertisement.

It is a pleasure to send to you for music; you sen IDA BOWER. I find th game of "Great Composers" most inter-

I had the gamesting and instructive.

MRS. C. T. EICHELSDOERFER.

I use Dr. Clarke's "Harmony" in my teaching, and I do not wish anything better. ALFRED WOOLER.

I wish to say that your publications are most beautifully edited and printed. The 'On Sale" music is very satisfactory, and I

shall find your plau very convenient.

MBS. H. D. BASSETT I am well pleased with Dr. Liemann a consider it a good library in itself.

HELEN STICKLE. I am well pleased with Dr. Liemann's "Dictionary."

The "First Dauce Album" lately received. I like it very much as a recreation for beginners. I like the "On Sale" plan very much, and want to thank you for your fair and kind treatment.

STELLA M. THOMAS. Dr. Riemann's "Dictionary of Music" proves, after careful examination, to be more than satisfactory. D. S. Waite.

The music and books which I procure from you come with such rapidity that it almost seems marvel-

I could not have been better satisfied with the pack age of "On Sale" music if I had selected it myself.

CHARLOTTE B. PHINNEY.

Your new collection, "The Modern Student" is very good, because progressive and offering much variety. SYLVESTER L. BECKER.

It is a satisfaction to order music from you, because my orders are always so promptly and correctly filled
Miss Margaret McCune.

I have dealt with many music firms, but I find you I have deaft with many industrials, but I had of any in the nicst courteous and prompt in filling orders of any Maud Weaver Robinson. I am much pleased with Riemann's "Musical Dic

I am much pleased with Riemann's Justical Difference in any property of the superior to all of them.

I am much pleased with the book "One Hundred Years of Music in America," and am glad to have it in my library.

MISS MARLE, SIMONDS. The "Masters and Their Music" has been received

It is just the book I have been looking for and cannot say enough in praise of it. Mrs. Nellie Wing. THE ETUDE is the best musical magazine I have

ever taken. I think it stands at the head of all others, and I would take no other. MAUD FREEMAN. and I would take no other.

Your publications are a delight to the eye, hence a boon to musicians, as is true of THE ETUDE—a great incentive to teachers and students alike.

JENNIE FULLER.

I thank you for the promptness with which you have filled my orders. I always have more satisfaction in my dealings with you than with any other music house.

MARY ALICE PIERSON. I have taken several mus cal magazines, but in the

class of music and interesting literature, have seen none that can compare with THE ETUDE, and now feel that I cannot be without it.

that I cannot be without it.

ROSE BARTH.

The "First Dance Album," "First and Second,"
"Third and Fourth Grade Picces" to hand. I must
say that I am very much pleased with them and consider them very valuable to me in my work.

MRS. LILLIE THIBODEAUX.

I have not seen anything in the way of an instruc-tion book that I like o well as your "Poundation. Materials." I think it comes nearer filling the needs of beginners thau anything else I have ever seen. MRS. CHARLES A. E. MARTIN.

I have been a subscriber to THE ETUDE for several I have been a subscriber to THE EFFED TO A very ears, and always welcomed the number. I can truly say that this year I have found it more helpful, more valuable, than in any of the previous years.

Mrss C. M. Smith.

"The Masters and Their Music," by Mathews, is an excellent work, full of useful information; every musician that desires to become more proficient as teacher should have a copy of this book in his or her library.

ALFRED T. GOODSELL.

I nse Mason's "Touch and Tecl nic" exclusively, and I nse Mason's "Touch and Tecl nic" exclusively, and will have nothing else for my technical work. It is founded upon educational principles, and not only develops technically, but mentally as well, which is of supreme importance. Geoinge Clayton Flint.

of supreme importance. Genous Cast for The ETUDE.
Let me add a word of praise for The ETUDE.
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that is newest and best in teaching. I, for one, could
not do without it.
MISS LOUISE PEARIS.

Your house is a boon to te hers. You make more Your house is a boon to te hera. You make it is it is a differ more advantages in every way. The last selection of "On Sale" music was especially fine, and I was delighted with the last supplement to THE ETUDE. I have already had it framed and hung in my studio.

MISS ANNIE MAY BELL.

I wish to write a few words in appreciation of the energy and discrimination which you show in the selection of your musical text-books.

CAROLYN NASH.

I find nothing better than the Mathews's "Standard Graded Course of Studies" to arouse the interest and awaken the musical susceptibility of pupils. K. M. JONES.

Have received the "Fifth and Sixth Grade Pieces," "Concert Duets," and Book I of "Schmoll's Studies." and find them all to be of a high order.

LOTTIE R. CRITTENDES.

#### HOME NOTES.

MISS EMEL VERWEINE, a ten-year-old pupil of Mr. H. A. Kelso, Jr., Chicago, gave a Chopin recital at Fort Wayne, Ind.

THE St. Francis Academy, Joliet, Ill., has arranged a very thorough music course, extending over six

THE music department of Odessa College, Mo., is in charge of Miss Sue M. Grosshart, this year.

ANYONE interested in good programs should send to Mr. Sunner Salter, organist of Cornell University, for copies of his recent programs.

eopies of his recent programs.

MEMIERS of the faculty of the Ithaca, N. Y., Conservatory of Music, gave a recital, November 16th, Rameau, Bach, Scarlatti, Liszt, Schubert, Brahms, and MacDowell being represented on the program.

THE faculty of the School of Music of the Baptist Female University, Raleigh, N. C., Carl Hoffman, Mus. Doc., director, gave the first recital of the season, October 29th

MR. HERVE D. WILKINS, assisted by Miss Josephine Hanford, soprano, gave his tenth organ recital in the Third Presbyterian Church, Rochester, N. Y., Novem

MR. FREDERICK MANSON, concert organist, of Philadelphia, has been busy of late. Among his recent engagements were recitals at Atlantic City, N. J., and

MR. FREDERIC HORACE CLARKE, of Chicago, has sent us a very interesting outline of his six concerts to be given in a number of cities this season. A special feature is the emotional analysis of six Beethoven compositions.

MISS EMILY GRANT VON TETZEL, a contributor to THE ETUDE, has connected herself with the musics bureau of M. L. Pinkham, formerly Victor Thraue's. PEMBROKE, Ont., Conservatory of Music, under the direction of J. George Harper, reports a prosperous season, the attendance being about double that of last

THE faculty of the Enna Conservatory of Music, Des Moines, Iowa, gave an interesting recital, November 1st, introducing some new instructors.

MISS EVELYN M. HEINE, Principal of the Heine Academy, Pensacola, Fla., gave a very successful "Little Folks' Musicale," November 10th.

MISS SARAH E. WILDMAN has received some fine notices of her recitals in the Fourth Baptist Church,

An interesting evening's entertainment "A Midsum mer Night's Dream," recited by Mr. George Riddle, with Mendelssohn's music by the Boston Concert Or chestra, has heen arranged by Mr. Henry C. Lahee, of the Boston Musical Bureau.

MRS. E. S. BURNS, of Livonia Music School, will tive a series of kindergarten lecture-recitals during the coming season.

THE music department of the Seaside Home School for young ladies and children, Asbury Park, N. J., is under the direction of Miss Harriet M. Thomas, book has arranged to supervise her pupils' daily practice. MISS M. E. OLINA PENDELL, contralto, has begun er second season of teaching in Worcester, Mass.

with a large class. MESSRS, CALVIN DUNKLE and Dan R. Wells and Miss Josephine Ancona have opened a music studio in the Baker Building, Philadelphia. They will follow the course of instruction as used in the Würzburg

MRS. LOUIS E. FULLER has been winning fine com mendations for her series of organ recitals in the Brick Presbyterian Church, Rochester, N. Y.

DR. HENRY G. HANGIETT gave one of his "Analytical Pinnoforte Recitals." November 9th, at the Virguia Fernale Institute, Staunton, Va., Mr. F. R. Webb, director of music department. The one hundred and sixtieth pupils' recital was given November 2d.

Mr. EMIL LIEBLING is kept busy with his lecture recital courses in the States contiguous to Chicago. Miss Belle Adams played a good program at Kim ball Hall, Chicago, November 14th. She was assisted by Mr. Gustav Holinanist, basso, and Mr. L. Amato,

PROF. CARLOS TROYER, whose compositions are familiar to THE ETUDE readers, has opened a musical institute at San Diego, Cal.

MR. CLARENCE KRINBILL, Dixon, Ill., has organized a musical club among his pupils and has secured Mr. Emil Liebling to supervise the work.

rami Liebiling to supervise the work.

THE Beethoven String Quartet of Philadelphia is now giving its eighth series of concerts. This quartet ranks high among chamber-music organizations. THE last faculty concert of the Temple College School of Music, Philadelphia, Pa., was given November 3d.



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ney, Ncb., November 1st. both classic and modern composers being represented on the program. Her last pupils' recital occurred October 31st.

MR. T. W. SURETTE began a series of six lectures o "The Great Composers: Classical Period," November 12th, in Association Hall, Philadelphia, under the auspices of the University Extension Society.

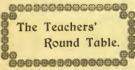
THE MISSES CRAWFORD, of Brooklyn, have arranged course of five musical picture lessons for young chilren. Mr. Henry Holden Hass will review the playing of the children.

The Pennsylvania Musical Alliance, an organization of the church choirs in Northeastern Pennsylvania, held their annual meeting last month. Mr. E. M. Bowman, of New York, had charge of the last festival,

MR. HERMANN LEIBING, Terre Haute, Ind., has ar-MR. HERMANN LEIDING, Terre Haute, Ind., has arranged for a series of organ recitals in the First Congregational Church, that city, to precede the morning service. This custom is much in use in many cities and helps to attract congregations.

and neeps to attract congregations.

The music department of Doane College, Nebraska, under the direction of Mr. W. I. Andruss, has been making rapid gains in the number of students, and reports a fine outlook for this season. The director's last piano recital was O tober 24th; selections from



THE COUNTRY TEACHER.

ONE of the greatest drawbacks which I have met in my seven years of endeavor to uplift the standard of music among people remote from musical centers is the cheap teacher. Going into a neighborhood far from college towns to solicit pupils, the high-grade teacher only too often meets with such a reply as this: "Miss So-and-co, our neighbor, gives lessons for twenty-five cents; she is a very good teacher, and we don't feel as though we could pay fifty cents a lesson when we can get them for half that price." This enlightenment is always given with a self-satisfied air. Albeit, this same Miss So-and-So is a teacher whom you happen to know to be of the "Prize Banner Quick-

In one of these small towns was a milliner and dressmaker who gave lessons to the country people for twenty-five cents, having them come to the house, and when business was pressing was in the habit of giving over the pupils to her ten-year-old danghter fo instruction!

That the usually keen and intelligent country people are satisfied with these impositions has been a source of great perplexity to me. They really seem to think that the one and only difference between music teachers is in the price asked per lesson, or. in other words, the difference in their estimation is that one is more avarieious than the other. It is a delicate matter for a teacher to explain that her education and experience are superior and therefore of greater market value. About the only thing one can do is to wait for the world to grow older and wiser.

Another cause which makes teaching music in the country unsatisfactory is the limited number of lessons with which both parents and pupils are satisfied. Two or three terms are considered by the majority quite a liberal education in music. The degree of intelligence in musical matters varies, of conrse, in different localities, yet it is a matter of no small wonder to the well-bred country music teacher how great a proportion of the people are devoid of the least conception as to the amount of time and labor it takes to make a musician We do sometimes meet with parenta who desire to have the pupil go beyond "Gospel Hymns" and "Clayton's Grand March," and such instances come to the rural music teacher like an

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A Systematic Selection is therefore a great desid-Of The Best Studies eratum. These volumes, compiled by Mr. Alexander Lambert, meet the needs of teacher and pupil exactly. Mr. Lambert is one of the most distinguished and successful of New York teachers, and the selection he has made embodies the results of his long experi ence and ripe judgment. The average pupil will be benefited by practicing every single study here given

In the three volumes so far issued are included one hundred and four studies; among the authors represented are the most noted modern writers for instructive purposes, including

Bich1 Bertini Voge1 Duvernov Kohler Gurlitt Berens Heller

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and others. It is needless to say that all the studies are fingered with the utmost care and the phrasing is fully marked. Most are accompanied by notes por ing out the special technical object of the piece and how to practice it to obtain the best results. Mr. Lamvolume giving advice on how to practice and how much, when and where to stop-a number of invaluable rules that every student ought to know, ignorance or disregard of which has often brought disappoint

G. SCHIRMER

35 Union Square

easis in the desert to the weary traveler .- S. A. Whit-

THE EDUCATIONAL VALUE OF MUSIC

MUCH is being said and written about the mental discipline and development of brain-power resulting from the thorough study of Latin and Greek. It is my opinion that the thorough study of music as an art, and as a science, can give as good discipline and develop the same quality of brain-power that may be gained through the study of these languages. Let the student determine that he will constantly make the effort to get the thought from the printed page without the aid of a musical instrument of any kind; that is, by practice become able to read the music the same as he reads his text-book on history or any other

Then let him add to this ability a knowledge of musical history, and the effect music has had on peoples and thought, as well as the effect other thought has had upon music. Truly this person will be the sessor of a trained mind, and one well furnished. This is what music can do for the college student, for the university student, if he pursue its study with the faithfulness devoted to other branches of learning.

One great object of all education is to acquaint the student with the best things that have been said and done in the world. The record of these savings and these doings has been made in many ways. Some have given expression to their best and truest thought through other branches of art than music. Others have reached the hearts and brains of men through their writings. But others still have become immortal through the noble, beautiful thoughts they have expressed in music, and this language we, too, may come to understand: their thoughts may become our thoughts, and enrich our lives.

Practical, common-sense men and women have taken up the study of music, bringing into use their knowledge of men and affairs, their education in the schools; from becoming familiar with music as an art, they have taken up its study as a science, and have made themselves familiar, also, with its history and literature. As a result, the study of music is coming to be universally recognized as one of the important factors of a thorough education -Inez Jay.

#### SYSTEMATIC TEACHING.

FREQUENTLY aimless and indifferent pupils fall to one's lot. What shall be done with and for them? First of all, interest of some sort must be awakened. Begin with those things in the student's life that take up his thoughts, and from them lead him tactfully int the line or channel desired. You cannot drive him there; he must be led. Is it not an acknowledged fact that those of persuasive powers have the greatest influence over the minds and wills of others? I think everyone will agree with me that there is a positive pleasure in watching the advancement and progress in musical conception, as well as execution, realizing that you, yourself, have had the power to nnfold that

Although to be a truly successful teacher one must have the desire to teach, the real liking for it, nothing can be accomplished without enthusiasm. Nothing less than the teacher's best should be given to the training of students. Insist that music shall be brought out of everything, not merely sound; and show the difference between "studying" and "taking lessons." Duets will sometimes do for a pupil what solo practice will not do, in strict accuracy of timekeeping .- needed in all things, but not always observed as closely in solos as in duets. Then, there is the stimulus of having some one to work with, on the same principle that a student does better work in the school-room with others than in studying alone ont of school. In duet-playing, as in practice, the time selected should be when the brain is not tired, but perfectly clear. The time when surroundings are as favorable as possible, that nothing may distract the thoughts. 1rregular or interrupted practice hours mean that the practice is postponed until that in-

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IGNACE J. PADEREWSKI.

defails "to-morrow." Assign to each hour certains things to be practiced during that hour,—taking, perhaps, for fifteen minutes finger exercises, and the remaining forty-five memorizing, and so on over the time spent at the pinno each day, nutil all set aside for that days practice has been provided for. When taking up a new work of any sort, whether study or piece, carefully read the whole over, noting, with penell, if necessary, the parts which will need the most careful attention.—Maude Willard.



E. A. H.—II is not possible to any absolutely that either vocal or instrumental music is superior to the other. This is true, however, that the limitations of the human voice, as regards compass and endurance, greatly circumscribe the composer is his work. Here are also as the compassion of the control of the compassion of the compass

If you have the pure, expressive beauty in the human voice at its best, beca se there is soul in it, that many will not grant pre-eminence to instrumental music. The consensus of opinion, however, is that instrumental music produces finer specimens of absolute music than does not not not provide the produces of the produce of the prod

w. B. K.—The melody introduced by Weber at the close of his "Jinbel Oretrure" is used by several court ites as a national hymn; in the United State of the state of the property of the transport of the state of the

W. A. R.—I. The Major scale is a series of eight-consecutive sounds composed of the intervals of whole tones and half-tones, the latter occurring between the third and fourth and seventh and eighth of the series. There are several forms of the minor scale. If you will refer to Time Evrote for Eepenher, 1889, you will find in it a valuable article on the minor acale forms by Mr. Carl Pattlenn. As a concluse statement, the formation of the series o

third, seventh and eighth.

2. The first piano is generally considered to have been made by Cristofori, in Italy, in 1711.

on the fourth degree of the scale, as usual.

C. M. B.-1. In the scale of F-sharp minor the most comfortable fingering causes the fourth finger to fall on G-sharp in the right hand. 2. In the G-sharp-minor scale the fourth finger falls

H. J. S.—With quite young pupils only the most elementary harmony should be taught in conjunction with plano-lessons, such as the naming of intervals. He became the present of the maior and minor scale, and the derived from it. In this connection elementary carriang exercises have been found most valuable. In struction in mosical history should be confined to acceptate the confined to the confin

M. R. D.—The minor scale is best impressed on the minds of young pupils by having them construct the scale for themselves, rearranging the notes of the major scale, beginning with the aixth degree. This gives the ancient form of the scale. The harmonic minor scale should the. It derived from this form by ing and descending, and the melodic by chromatically raining the sixth and seventh degrees ascending and restoring them descending. Both these forms should be practiced.

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#### Important Announcement

After a lapse of nearly six years we find it possible to resume the issue of the Music Review, the publication of which was suspended in Dec., 1894. We shall not, however, as then, conduct the magazine feature of it . The publication of the Review was originally intended to be a most efficient aid in presenting to the teaching and musically cultured public throughout the country, information regarding desirable new publications that are issued from all publishing houses of any note. It is this feature of the Review that will be resumed now, with perhaps the addition of noting a few of the most important events. We shall now, as before, give space in the Review only to the listing of such things as we find after careful examination to be the most desirable for their purpose. We shall endeavor to have our classification and grading so complete that it will be a helpful and reliable guide in enabling subscribers to judge of the nature of everything that is recommended. Special and separate men-tion will be given wherever it is

We take this opportunity to announce the connection with our house of Mr. Walter Spry, a pianist and musician of high standing, whose study abroad for many years and whose experience in teaching in this country since his return, gives him unusual fitness for conducting a work of this nature. The Review will be mader his charge and he will be ably assisted by others connected with our house, and by competent musicians whose special services are secured for this purpose.

deemed necessary

Former subscribers to the Review will not need to be told of the fairness with which the listing of new compositions was conducted, and we can only give renewed assurance that such tairness will be continued to the control of the c

The reappearance of the Review will make further publication of our Bulletin unnecessary and that will therefore be discontinued

To do this work thoroughly and conscientiously requires an enormous amount of time and labor and it is therefore hoped we will receive liberal support in promotting a publication of this nature. We will appreciate every effort that is made in our behalf towards securing new subscribers. Vegua swrt ruly,

CLAYTON F. SUMMY CO.